DIXIELAND

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DIXIELAND MUST LIST

1. After you've gone Bb
2. Ain't misbehavin' Eb
3. Ain't she sweet C
Alabama jubilee Bb
Alabamy bound F
4. Alexander's ragtime band C, F
All by myself Bb
5. All of me C
6. Am I blue F
Amazing grace F
7. Angry Bb
8. At sundown F
9. At the jazz band ball Gm, Bb
10.Avalon F

Baby face C
11. Baby won't you please come home F
12. Ballin' the jack Bb
13. Basin Street blues Bb
Beale Street blues Bb
14. Big butter and egg man F
15. Bill Bailey F
16. Birth of the blues C
17. Black and blue Am
18. Blue turning grey C
19. Blues my naughty sweety gives to me Gm
20. Bourbon Street parade Ab
21. Bye bye blackbird F
22. Bye bye blues C

23. Cabaret Eb
Cake walkin' babies from home Bb
California, here I come C
Careless love F
Carolina in the morning C
Charleston Bb
24. Chicago Eb
25. China boy F
26. Chinatown, my Chinatown Bb
27. Clarinet marmalade F
Curse of an aching heart Bb

28. Darktown strutter's ball C
29. Davenport blues Eb or F
30. Dinah Ab
31. Dippermouth blues Bb
32. Dixie Bb
33. Do you know what it means to miss New Orleans C
34. Dr. Jazz Eb

35. Everybody loves my baby Dm
36. Fidgety feet Bb,Eb,Ab
37. Five foot two C
38. Frankie and Johnny Bb

39. Georgia camp meeting Ab
40. Georgia on my mind F
41. Good man is hard to find, Bb
42. Hello dolly Bb
43. High society Bb, Eb
44. Hindustan Bb
Home Eb
45. Honeysuckle rose F

46. I ain't gonna give nobody none of my jelly roll Bb
47. I ain't got nobody F
48. I can't believe that you're in love with me Bb
49. I can't give you anything but love F
I want a little girl F
50. I wish I could shimmy like my sister Kate Eb
I'll be a friend with pleasure Eb
51. I'm confessin' Ab
52. I'm gonna sit right down and write myself a letter Bb (C)
53. I've found a new baby Dm
54. Ice cream Bb
55. Ida Eb
56. If I could be with you Bb
57. If I had you Bb
58. In a shanty in old shantytown F
59. Indiana F
It's a long way toTipperary Bb
It's a sin to tell a lie C
60. Jazz me blues Eb
61. Just a closer walk Bb
Just a little while to stay here F

62. Keepin' out of mischief C
63. Lazy river F
64. Limehouse blues F, Ab
65. Lonesome road Eb
66. Louisiana Ab

67. Mack the knife Bb +
68. Make me a pallet on the floor Ab
69. Margie F
70. Mean to me F
Melancholy F
71. Midnight in Moscow Dm
72. Milneburg joys Bb
73. Muskrat ramble Bb (tr Ab)
74. My blue heaven Eb

75. New Orleans (Hoagy) Gm
New second line Ab
76. Nobody's sweetheart F

77. Oh baby F
Old fashioned love F
Once in a while (Louis') Bb

78. Original dixieland one-step Bb,Eb,Ab

Panama Eb,Ab
Please don't talk about me Eb
Poor butterfly Ab
79. Riverboat shuffle Gm, Eb
Rockin' chair Eb
80. Rosetta F
81. Royal Garden blues F, Bb
82.Runnin' wild Bb
Sailing down the Chesapeake Bay F
83. Saint James infirmary Dm
84. Saint Louis blues G
85. San F
Second line F
86. See see rider Bb
Sheik of Araby Bb
87. Shine Eb
88. Sleepy time down South, When it's Eb
89. Sleepy time gal F
Smiles Bb (Ab)
90. Some of these days F
Somebody stole my gal Eb
91. Someday sweetheart F
92. Someday you'll be sorry Eb
93. South Eb
94. South Rampart Street parade Eb,Ab (keys of out choruses vary greatly)
95. Struttin' with some barbeque F
96. Sugar F
97. Sugar blues Bb
98. Sunday C
99. Sweet Georgia Brown Ab (F)
100. Sweet Sue, just you F
That da-da strain Bb
101. That's a plenty Dm, Bb
102. There'll be some changes made Bb
103. Tiger rag Bb,Eb,Ab
104. Tin roof blues Bb
Trouble in mind F

Undecided C
105. Waiting for the Robert E. Lee C,F
106. Washington and Lee swing Bb
107. Way down yonder in NO F
Weary blues F, Bb
108. When my sugar walks down the street F
109. When the Saints F
110. When you're smiling Bb
111. Whispering Eb
112. Who's sorry now Bb
113. Wolverine blues Bb
World is waiting for the sunrise C (Bb)
Yes sir, that's my baby Eb
You've got to see mama every night Bb

Preface

The purpose of this book is to perpetuate Dixieland Jazz by providing a practical tool that you can use to learn the music, in a format you can use in performance. It includes all the basic tunes, plus classics known and less-known, and some practical tunes you might play on hotel gigs. You'll be able to play with commercial bands, or even start your own band.

The notes and chords are taken from a wide variety of sources, including the original records. The object has been to make the sheets as authoritative as we can, and as feasible relate them to recordings so you learn tunes by playing along.

Published fakebooks, eg. Hal Leonard's excellent "Ultimate" series, have many "pop" dixieland tunes, but they often have more modern chords, and the few multi-strained classics have only the melody strain. "Sheet music" collections are useless on the bandstand. A succession of "under-the-counter" fakebooks by musicians have helped sustain the music, but are hard to find, and neither their notes nor chords are authoritative; no "legal" fakebooks been published.

Phrasing--The tunes as published frequently had phrasing very different from the way bands actually play them–ie, originally square phrasing typical of 1920s music usually is played swingy–so you must learn to hear the tune's melody but play it in the phrasing style appropriate to the tune, or to the band you're working with. When you can do that, you have taken the first step in "faking"–improvising. In most cases, two 8th notes are played sort of like a dotted 8th and a 16th, but not quite; here, a succession of dotted 8th-16th combinations is written as all 8th notes.

Tempo values–Each sheet has a tempo value; it should be taken as a starting point until you have specific reason to change it. Vocal tunes are played somewhat slower as vocals than as instrumentals; as sing-alongs even slower. Instrumental tunes (ie the multi-strained tunes) are usually faster. Try singing the tune; usually don't play it any faster than the words are comfortable. Another benchmark is the tempo at which the tune is most effective as a *dance* tune. *Virtually all tunes have a segment of several bars where playing the correct tempo is crucial: too fast and the melody or lyrics feel hurried, too slow and the passage drags; the best tempo for the passage is the best tempo for the tune as a whole.* Most tunes should "swing", some should "rock"; I think all should make the body want to *move!*

Basically this is rompin' and stompin' music, but *Slow tunes* can maintain the feeling: curiously, on miscellaneous public gigs, the greatest, often the only, applause, is more often for slow tunes, such as "Do you know what it means to miss New Orleans" played very expressively, or "Basin Street Blues" played very rhythmically, not the virtuosic killer-dillers. Some slow tunes are more suitable for expressive playing than others–those that *make* you wail probably will get the most audience response...

I feel that all but concert gigs should be played as dance gigs; do that and the music more likely will be most effective, ie. have the greatest impact on the audience. When playing tunes in

Concert situations, if you want to play at "virtuoso display" tempos, that's cool: your function is to be you...But good body-movement tempos probably will get the most response. When planning sets for any type of gig, the best mix makes various parts of the body move, the whole body move in different ways, and occasionally sparks cheers at virtuosity. Study the performance notes, find the precise tempos that make you and your colleagues bounce, groove, swing and stomp the hardest; make lists of tunes that produce the same results; make set lists that mix maximum variety; do it all over again.

There are two main types of improvising: 1. Playing variations on the melody: You have the melody and chords in your head, and you add notes, change the phrasing, etc. 2. Creating something new over the chords. Some musicians who know at least bits and pieces of many tunes enjoy quoting melodies or famous solos during their solos; sometimes the other musicians pick up on this and go 'round and 'round until they run out of quotes; that's not improvising, but it can be a lot of fun and grab audiences.

Some of the classic records play the melodies quite differently from the published music. There seems to be no "definitive" version. On some tunes the classic record has so many variations of the "melody" that all one can do is suggest a workable approximation; in some cases the record was the only source available. Sometimes, we simplified the melody and chords for playability.

Note that some tunes have the VERSE and CHORUS. When you see "CHORUS" at the beginning of a tune, the VERSE is at the bottom. Usually *the verse is optional, but sometimes it is a standard part of the tune as usually played.* I tried to include the verse if it has a significant melody, and indicate when it is usually played.

Most of the tunes are arranged in straight alphabetical order; ignore apostrophes in contractions–all the "I" tunes are together, as are "If, I'm, I've", in that order. However, a few tunes take up only half a page or less, so to save space, I've put most of them on 2-3-tune pages, and some are added on to two page tunes. Some tunes are out of alphabetical order to enable the pages of 2-page tunes to face each other. The tunes out of order are italicized in the Index.

Playing Dixieland

Rhythm playing is the main subject of this essay, though there are a few notes at the end for the horns. Old music has its own rhythm styles, just as modern jazz and rock do. And if any of the rhythm players barge ahead and do their own thing, they can destroy the impact of the music, even take all the fun out of it for everyone else in the band and audience. They aren't teaching old-style rhythms in school at any level, so the teachers don't know them either.

Younger rhythm-folk and anyone else who doesn't know the music, *Hear This:* In old music, the rhythm section sits *behind* the horns, both physically and artistically. Your job is to make the horns sound good and the dancers groove the roof. You are the *rhythm* section; unlike modern jazz and pop players, you are *not equal* to the horns. You provide, *appropriate* rhythm, strokes, and chords. *KISSS method--Keep It Simple, Solid and Soft--Yes, S-O-F-T:* the *horns* control the *volume* dynamics--you follow them and make sure you don't play louder than they do!!

Before you stroke a lick, notice the instrumentation. In fact, when you get booked, ask the bandleader about the:

- Instrumentation in the band.
- Rhythm style he/she/it wants.
- Repertoire being played.

Now, figure out what kind of strokes you are going to use. That is, will the *bass* or *tuba* play 1&3 or 4-4; will the *piano* boom-chuck, do mainly right-handed zaps, stride, or ricky-tick all night? Will the *drummer* ride the big cymbal or do brushes or go b-o-o-m chick or do "4-on-the-floor" bass drum, or play a lot of press rolls? ---> If there is a *banjo*, the drummer should stay off the ride cymbal; use nice whacking brushes with the guitar for non-slow tunes. Listen to what the horns are doing as a group or individually, and support them; if they are syncopating, play straight 4--it'll send their notes flying into the stratisphere.
Banjos and *guitars* can play a powerful dynamic role simply by proper choice of chopped 4-4, off-beats, or held strokes. Zaps and solos are part of the fun of playing dixieland; but comping is an art, and a worthy rhythm person knows how and when to comp; knows how to play the various rhythm styles; can feel whatever style is being played; and supports the effort by playing appropriately. The rhythm section

- is a unit: a good one liberates dancers;
- is unnoticed by horns because they are so comfortable they are playing above their norm;
- is so unified that the individual instruments well might barely distinguishable to listeners; maintains a balance of sounds.

Routines
Verses: Most old songs had a *Verse*. The verse may or may not played in a particular tune depending on tradition; it's usually before the melody (first) chorus, but often may be played after the melody, and often is played again before the out choruses. EG. Verse-Chorus-Solos, Chorus-Verse-Chorus-Solos, Chorus-Verse-Solos-Verse-Chorus.

Endings are usually more or less at the whimsy of the lead horn, but there are some tunes with well-known endings. *Standard patterns:* Any tune may have 1 or 2 "out" choruses. "Traditional

jazz" bands end multi-strained tunes with a 2-bar extended or "double" ending, using the same chord, inserted between bars 31 and 32 (23 and 24 for blues, which are usually played 2 X per strain); and may use double endings for anything fast. However, the piano-bass / *Eddie Condon* style bands often use the *drum tag* pattern: Sudden ending, 4 bars drums (maybe 8), 4 bars (maybe 8) band tag. Dance band or jazz horn players often use the I / VI ending. Routines vary from band to band, depending in part on which, if any, classic version of the tune is being copied.

Breaks and *Stops* are very important in traditional jazz. Rhythm is silent or plays a specific beat pattern ("stop"), while a horn solos. You *ZAP* the first note of the break. Some breaks (Tiger Rag) and stops (Dippermouth Blues) are standard parts of the tune; others are part of a band's arrangement, or are called ad hoc by a horn, or even rhythm person: > - - - or >>> - or - > - > (- is a tacit beat; > is a band zap on the beat). If played with authority, they really zip up the tune and make it more fun to play. Be prepared to take a break of one or two bars without advance warning--someone may turn around suddenly and point to... *you*. A nifty break by a newcomer is most impressive. They may be testing you.

Dynamics are very important. Volume well might vary from strain to strain or chorus to chorus. If there are 2 band "in" choruses, 1st is "up", 2nd is "down" ; if 2 out choruses, 1st is down, 2nd is up. Or vice versa. A great effect is to drop the volume of bars 17-23 in the out chorus, then really hit the last 8 bars. Many lead horns, especially in small formats, open and close with the melody, playing it "down". Some consistently play a hot out chorus. Follow the leader !!

1920s pop tunes. This is "square" two-beat music. *Piano* mostly boom-chucks, or syncopates as a change-up. *Banjo* often plays 2 - 4, changing-up with a 4 - 4, gliss, or occasional mummers stroke. *Tuba / bass* mostly does 1- 3. *Drums* use *bass* on 1 - 3 , *snare* on 2 - 4, with frequent zaps on *choked* 6", 8" or high-hat cymbal. Chords often change in 3 beat cycles (the usual is 4 or 2!!) Eg: C..G7 ..C. This pattern is not used much in Dixieland, but if you ever play the original stock charts or in the 20s style, you'll need to practice it.

The Horns Many of the general comments on the music apply to the horns. Here are some considerations for the front line. *Style is important.* Dixieland played by modern jazz players, no matter how good they are, usually sounds like hell because Dixieland isn't Bebop: it isn't "cool", it's "hot". This statement is directed at *you* as an individual, playing with a group of traditional style players. Of course, if the other players are beboppers, the music may be great--But it ain't Dixieland and if your audience–the ones paying the freight--expects Dixieland, the folks may be disappointed. As a minimum, you should be able to play 30s swing-style, without extended chords, with a warm, not "cool" sound.

Solos: The traditional New Orleans style featured *ensemble* playing, with very few solos, except in breaks. However, most bands structure the performance of each tune with one or two ensemble choruses going in, maybe chorus-verse-chorus, or verse-chorus, a string of solos, one or two out ensemble choruses. It all-too-rarely occurs to the musicians that the same routine tune after tune can be b-o-r-i-n-g to the audience. Even when the performance is varied with more or less fancy arrangements going in or out, the solos remain.

Consider this: do you really have something interesting to say or hot licks or fancy gimmicks for

every tune? Sure, you have fun soloing, and of course some of your best moments come from the stimulation of what's happening at the moment. But if you find you feel no inspiration during a tune, why not pass on it rather than bore the audience? It seems that most of the time, the rounds of solos occur in mindless cycles. This isn't so bad for fast tunes, but a lower tempos, especially slow tunes, it makes the tunes drag on and on. Try splitting up the solos into 16- or even -8 bar segments. Harmonize with other horns behind the solo. As a listener, I really don't get much pleasure from 9 choruses of "Georgia"--4-5 will do just fine...

Liberal use of mutes provides a great change-up in the sound of the band--the brass can do straight or solotone mute harmonies behind the clarinet, or use the mutes during ensembles.

Dixieland styles:
There are several basic styles. 1. New Orleans traditional, 4-beat, usually neither "fast" nor "slow", and features much ensemble playing. 2. The most commonly played style is New York/Chicago/Eddy Condon, piano-bass-(guitar), which essentially is a form of 4/4 swing, has a greater variety of tempos and tunes, from slow to hot/fast, features rounds of solos. 3. "Ragtime", which is square and not played that often for entire gigs. 4. 1940s New Orleans "Revival", hard square 4-beat. 5. West Coast "Revival", 2-beat (banjo-tuba), not "fast".

Tune sources: CDs and music books
If you intend to play Dixieland regularly, listen to the old records. There are many CDs of just about everything you'd need. The original *Audio Fidelity* "Dukes of Dixieland" records (to date only one CD has been issued) have all the cliches and patterns, and are great learning tools. Turk Murphy (well represented on CD) did all the trad and saloon tunes. The *Stomp Off* label has current bands playing 20's jazz. Robert Parker's CDS label stereoizes many basic 20's and 30's records; John R. T. Davies' "restorations", which are found on many CD labels, seem to get the most sound out of the 78's.

The *best learning tool is a* tape recorder *under your chair recording every performance*, rehearsal--every time you play. Listen to it as soon as you get home, to hear what was right or what you screwed up--what didn't fit and what made the band sound better--while you still remember the gig and what you were thinking while you were playing. This is the quickest way to become useful in a band or solo context. Don't let the bad stuff get you down; look for what's right and practice it; note what to avoid in the future, so you don't get into any bad habits. Do use your tapes for reality checks--new players and bands usually don't know when they are playing well or badly. Even experienced musicians have times when a performance felt good and was actually terrible...

Remember: *You're there to entertain the audience. As an individual, you are there to make the band sound better, and make the client want to have the band for his/her next event. You never know who's in the audience, so always conduct yourself in a professional manner, on and off the bandstand. If you're playing with the band for the first time, check with the leader from time to time to see whether he wants you to play more or less conservatively.*

Have fun, break a leg, and *vaya con dinero.*
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Page Map

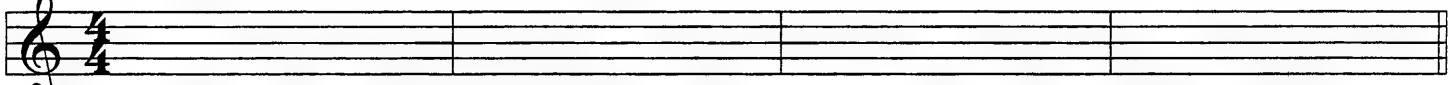
[Basic tempo of tune.]
Ballad, Fast, Bouncy
[Tempo parameters; only suggestive, but try first, because they are realistic.]

[How tune ought to FEEL.]
Hooch tune, Smooth, Plaintive

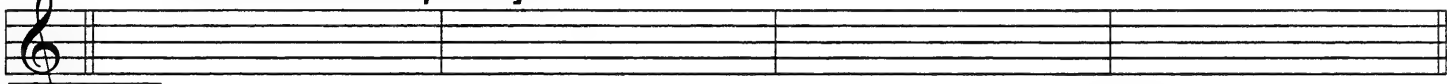
Bix; c. Quicksell, 1927
[who did it; c.(omposed) Date]

♩ = 40
♩ = 320

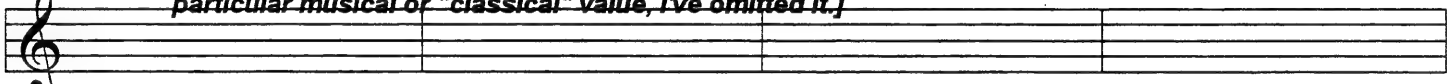
Intro *[By entire band]* **Trumpet Intro** *[Trumpet or lead horn only. If no chords, is solo, no rhythm]*



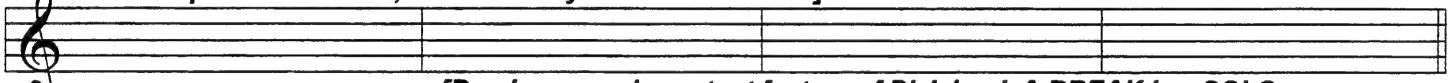
Chorus *[Main melody begins here. SOLOS are played on Chorus. Check below for VERSE; sometimes the Verse is played first; Intro may be above the Verse. Sometimes Chorus is played first, then Verse, Chorus (or solos), Verse again after Solos. It's usually optional, except for tunes that are classic set pieces.]*



Verse *[Some verses are considered "part of the tune" because they are on the original record; most are optional add-ons. They do add to the variety of the tune. If the verse has no particular musical or "classical" value, I've omitted it.]*

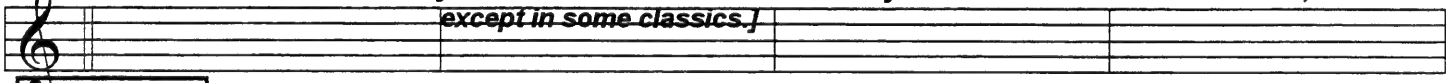


A *[Many classic tunes have several strains, labelled A, B, C, etc. Each strain may be in a different key. They are all part of the tune. They may or may not repeat. Sometimes it's neat to go back to the top after the solos, which usually on the last strain.]*



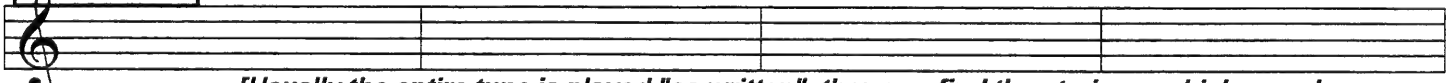
B

C *[Clarinet Break - - - -]* *[Breaks are an important feature of Dixieland. A BREAK is a SOLO passage. Band or Rhythm hits the first beat chord sharply, soloist improvises something. Breaks may be played during solo choruses or just the in and out choruses. Usually it's a matter of local convention, except in some classics.]*

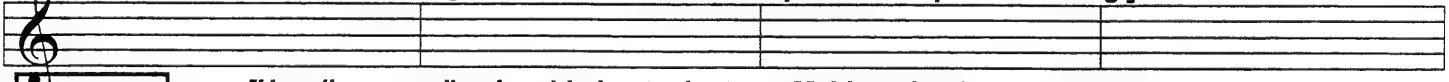


Dogfight *[Usually an introduction to a key change that gets you into the modulation.]*

Interlude *[A passage between strains.]*

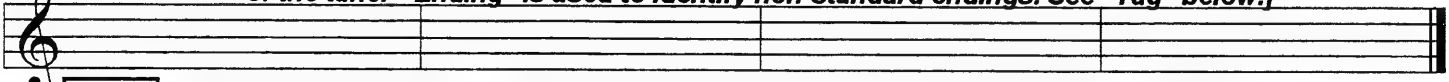


C **Solos** *[Usually the entire tune is played "as written", then you find the strain on which you play solos. Usually it's the last strain. If it's not the last strain, you'll usually play some other strains, then go out. If it is the last strain, you'll usually play a melody chorus, one or two "jam" choruses, go out with an extended improvised or pre-set ending.]*



Ending

⊕ Ending *[Usually, an ending is added onto the tune. Multi-strained tunes usually use a "Double" or "Extended" ending that begins 2 bars before the end and extends 2 bars more. When used with Coda sign, a non-standard ending begins before the usual end of the tune. "Ending" is used to identify non-standard endings. See "Tag" below.]*



Tag *TAG has 2 meanings: 1. a standard pattern where the tune stops suddenly, DRUMS play 4 (sometimes 8) bars, Band plays 4 (sometimes 8) bar ending.*
2. an additional 1-8 bars, usually pre-set. It could have been labelled "Ending", but "Tag" is commonly used so get used to the term.]

"ROUTINE:" Instructions are usually self-explanatory, but note that an instruction such as A A, B B, A, C C ignores ***Repeat signs.***

Ace In the Hole

1909

Slow Rubato

Verse

F D♭7 F D♭7 F D7 Gm

Gm D7 Gm Gm D7 Gm G7 C7

F D♭7 F D♭7 F D7 Gm

G7 C G7 C G7 C7

Chorus ♩ = 160

F Gm G7

C7 F

F Gm G7

C7 F

G7 C G7

G7 C7

F Gm G7

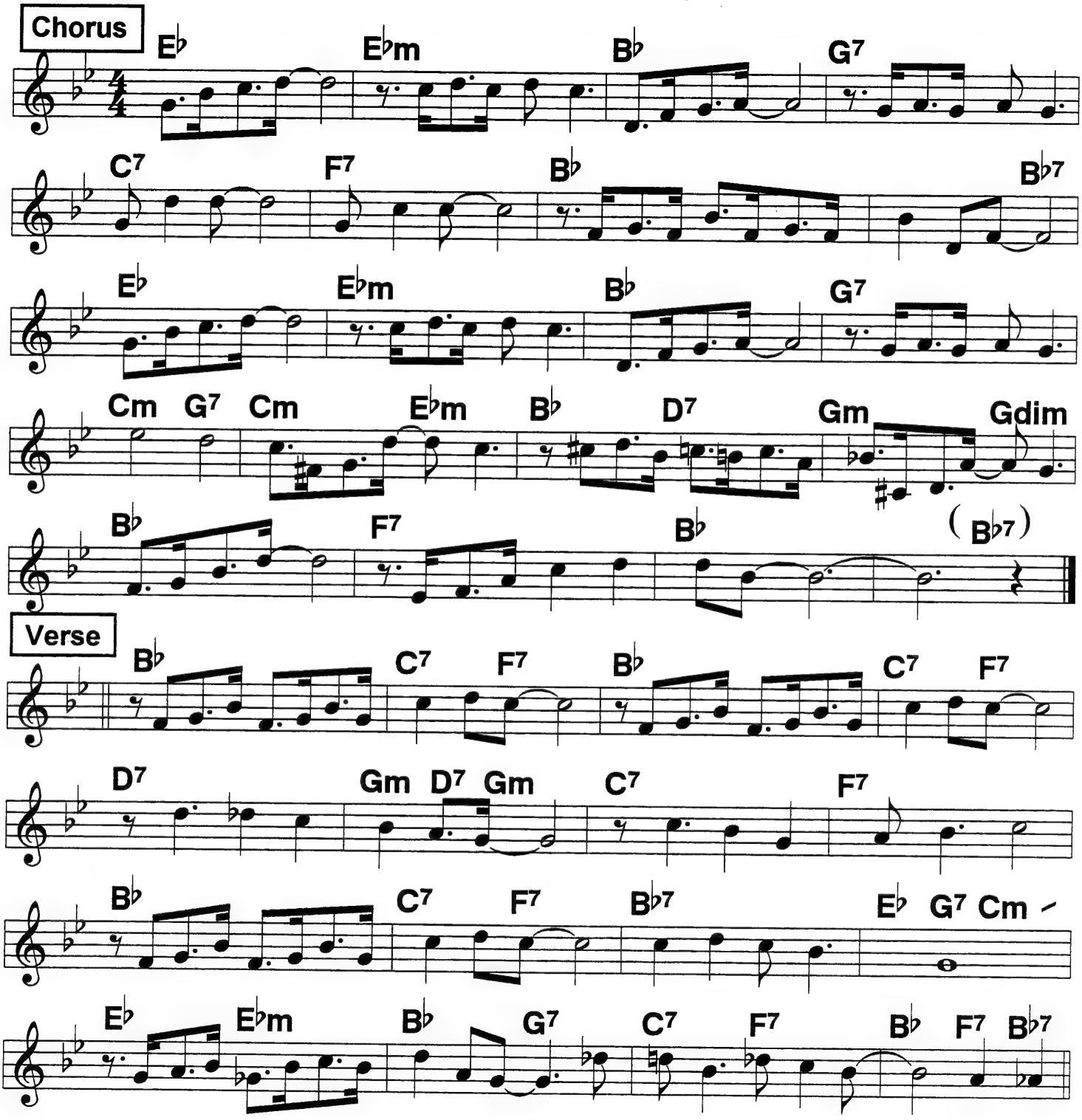
C7 F

VOCAL Novelty. VERSE is ad lib, CHORUS bouncy.

After You've Gone

♩ = 224 = Fast chorus: Double the value of each note
♩ = 114 = Verse is always slow; slow Chorus tempo

20s-30s jazz standard;
c. 1918

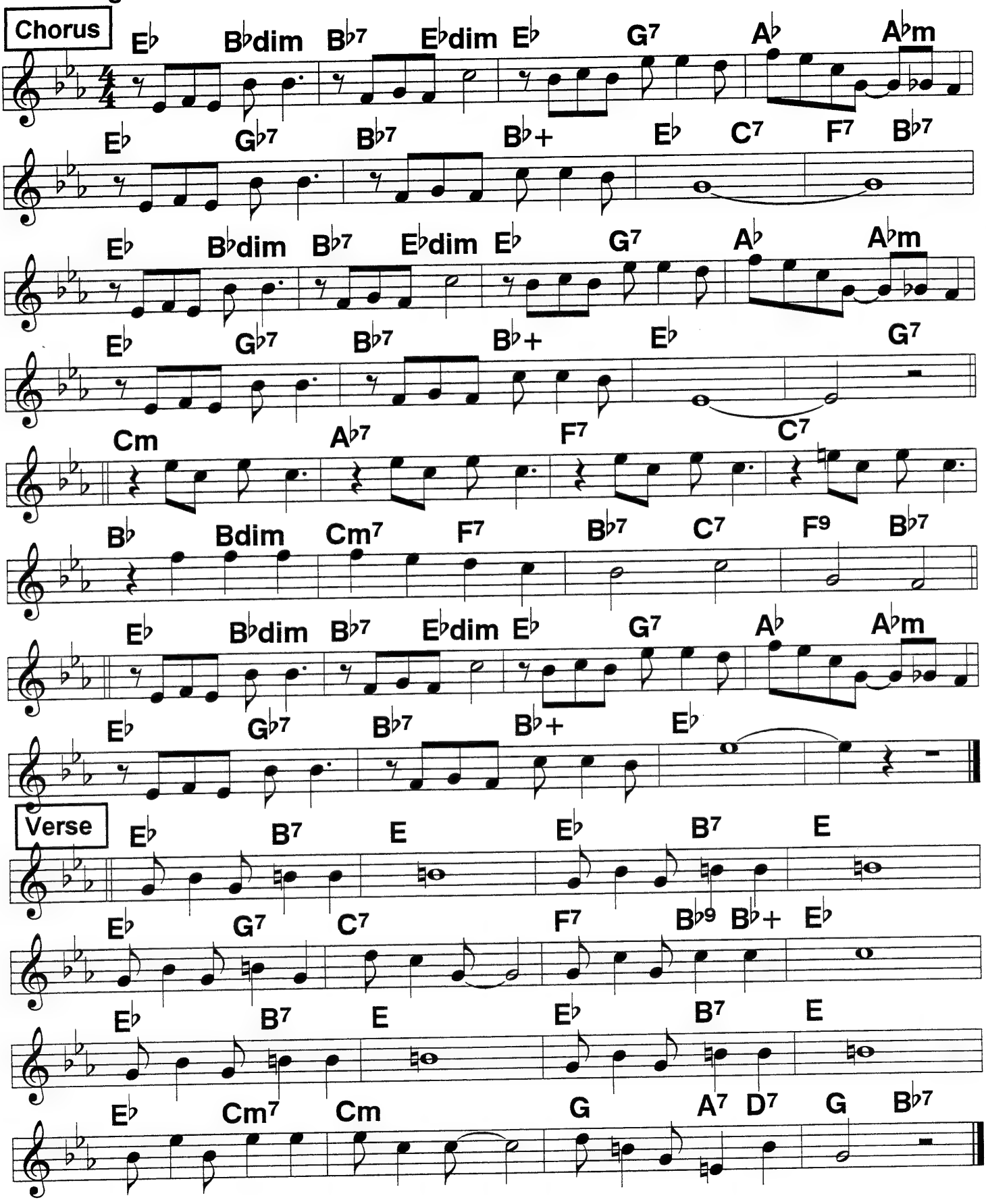


ROUTINE: Verse slow, C slow, C fast. Ending: can drop tempo last 4 bars.

Ain't Misbehavin'

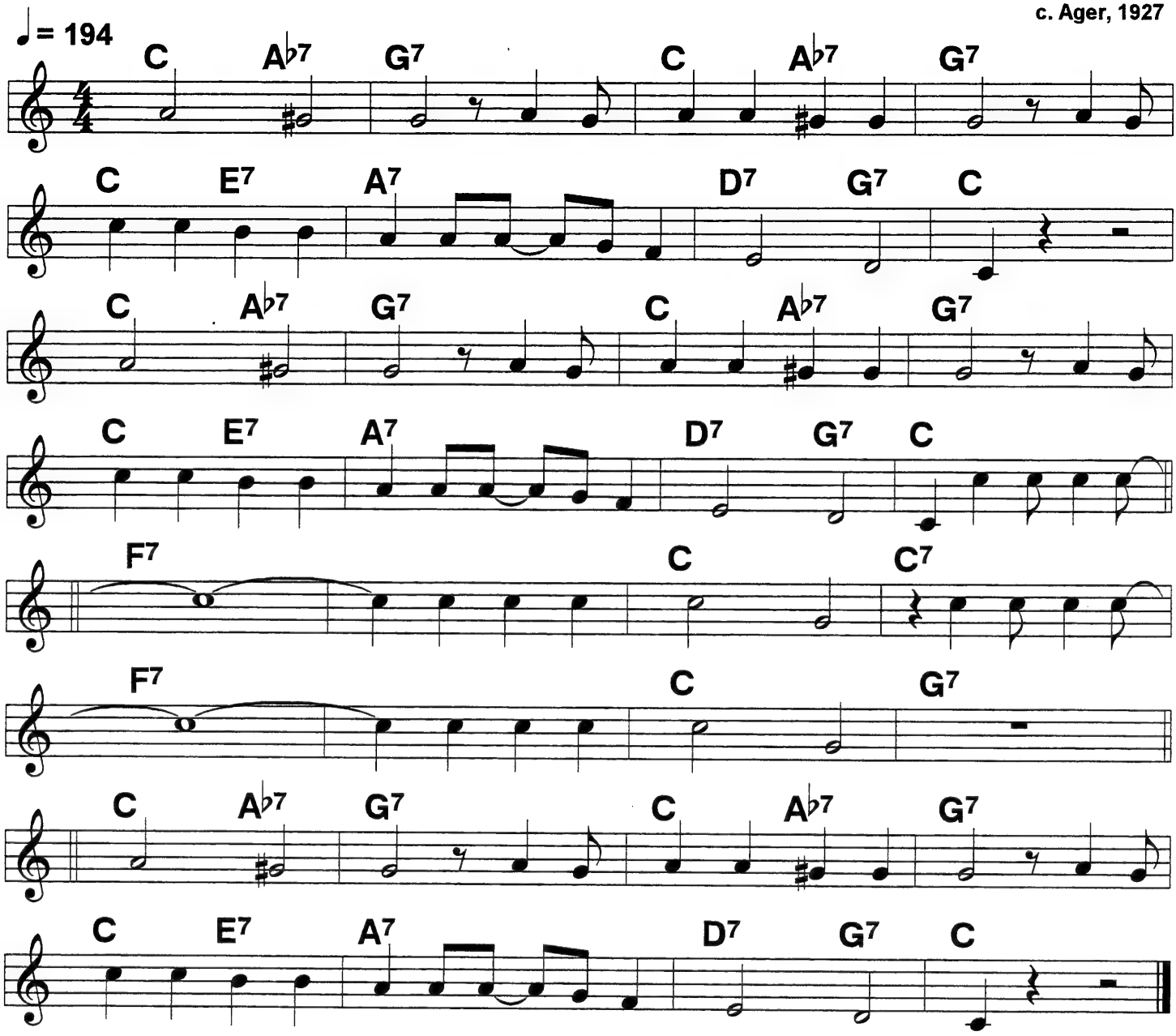
Fats Waller, 1929

4/4 Swing ♩ = 140



Ain't She Sweet

c. Ager, 1927



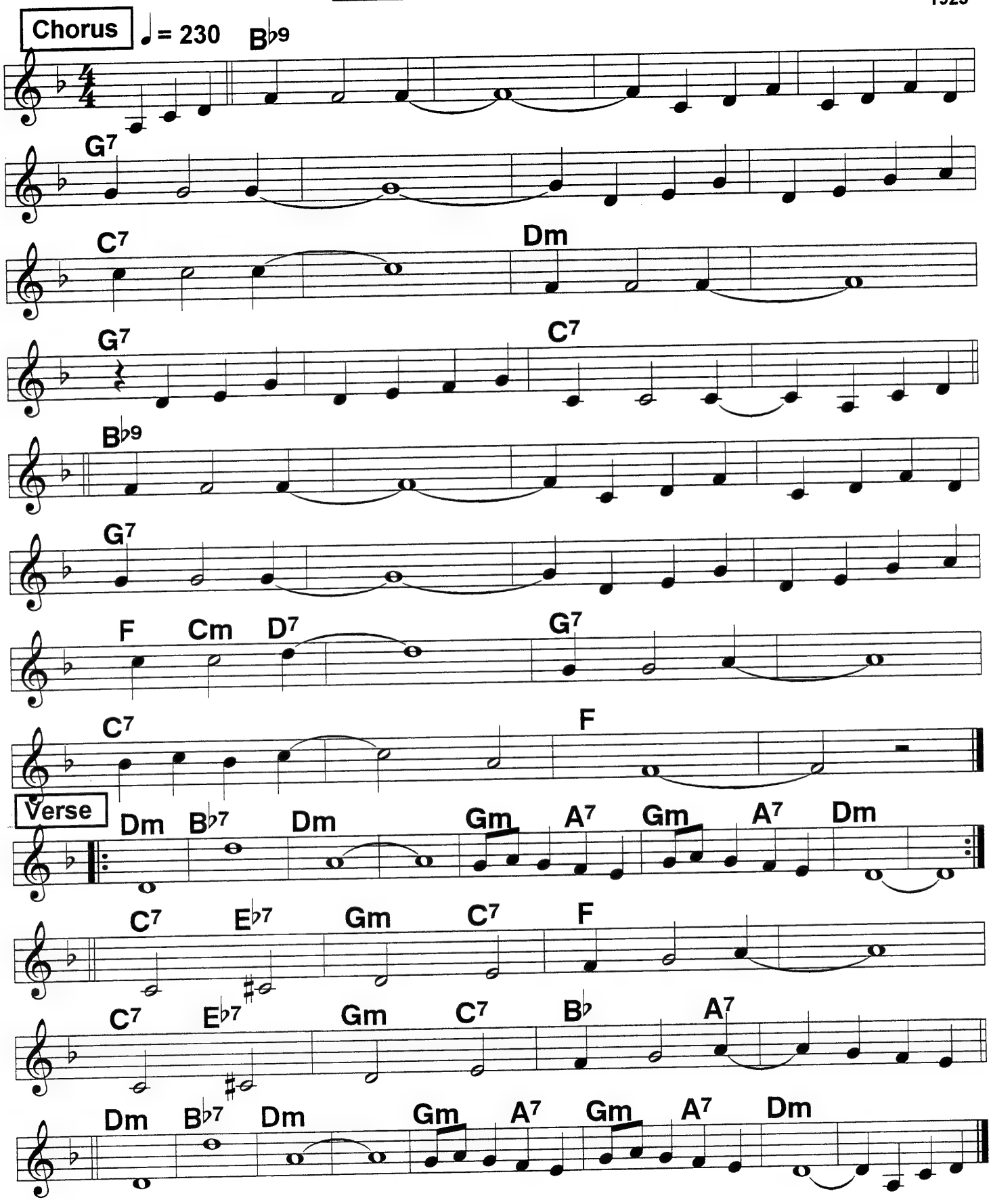
Ain't/ she/ sweet,/ see her walking down the street./ Now I
Ask you very confidentially, ain't/ she/ sweet.|||
Ain't/ she/ nice,/ look her over once or twice./ Now I
Ask you very confidentially, ain't/ she/ nice! Just cast an

Eye/// /In her di- rec-/tion./ |Oh me oh
My/// / ain't she per- fec-/tion./ ||||

I/ re-/ peat,/ don't you think that's kind of neat./ and I
Ask you very confidentially, ain't/ she/ sweet!|||

Alabamy Bound

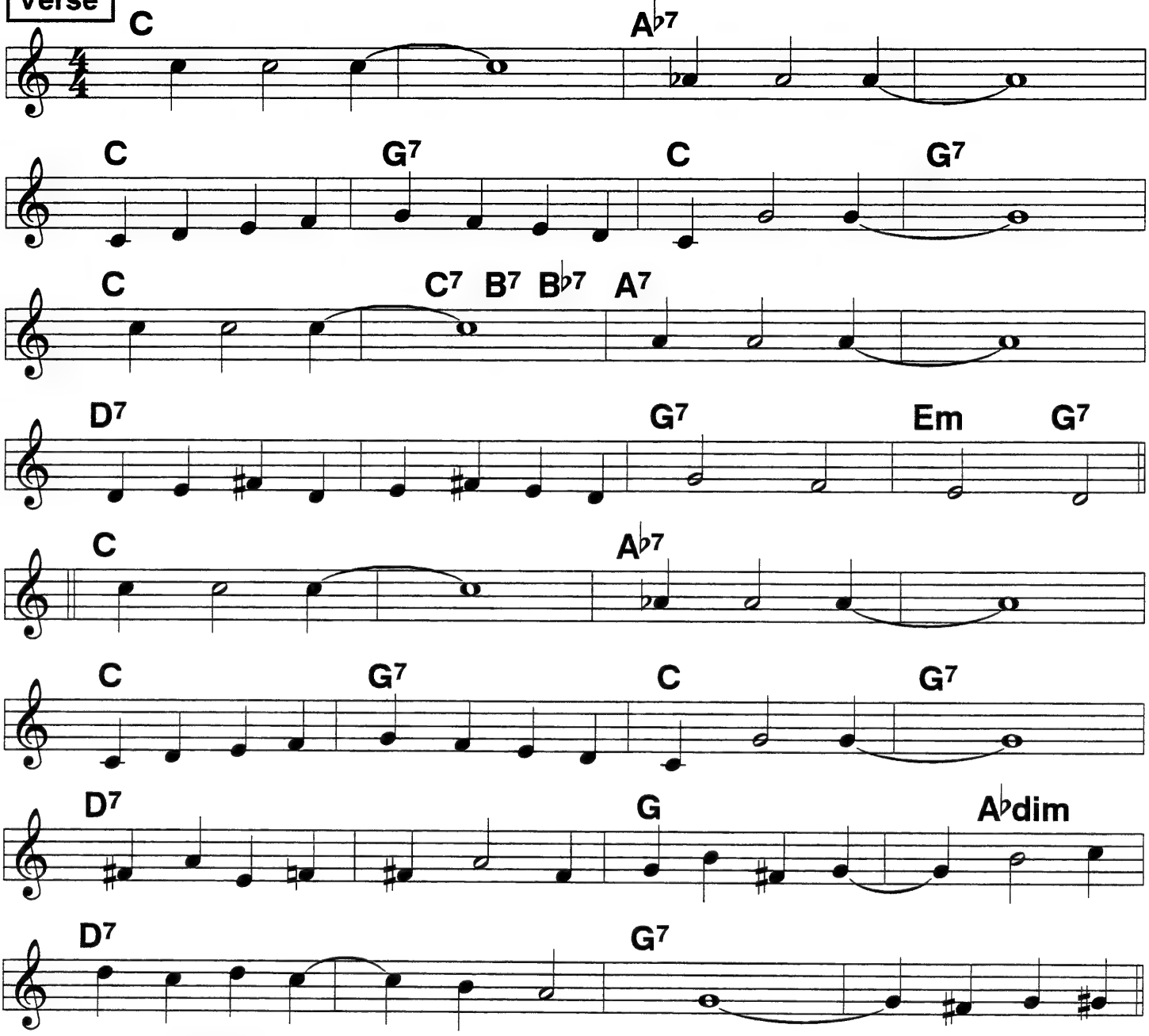
1925



Alabama Jubilee (1)

♩ = 218

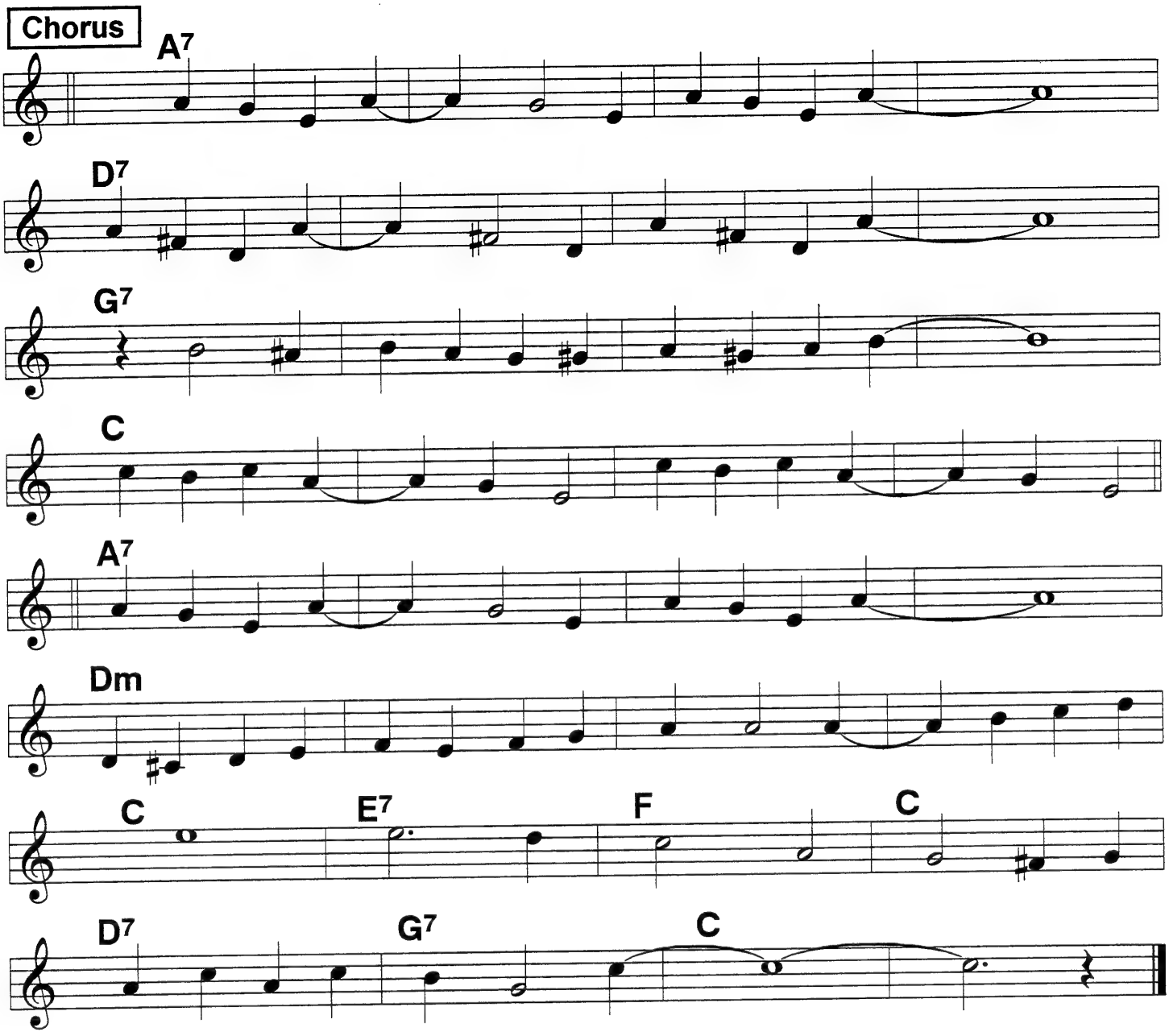
Verse



Verse:
Mando-/lins //// vio-/lins ////;
ev'rybody's tunin; up the fun be-/gins ////
Come this/ way ////, don't de-/lay. ////
Better hurry honey dear, or you'll/ be/ mis-/sin'/

Music sweet, //// ragtime treat ////
Goes right to your head and trickles to your/ feet. ////
It's a remin- der,/ a memory fin- der/ of
Nights down in old /ala-/ bam./// /You ought to

Alabama Jubilee (2)



Chorus:
See Deacon Jones /when/ he rattles the bones. ////
Old Parson Brown /fool-/in' roun' like a clown. ////
|Aunt/ Je- mima who is past eighty three, ////
Shoutin' I'm full /of pep./ watch your step, watch /your step./

One-legged Joe /danced/ a- round on his toe, ////
Throw away his crutch and hollered "let 'er/ go. /Oh honey,
Hail!/// Hail!// the gang's/ all/ here/ for an
Alabama Jubi-/lee //// ///|

Alexander's Ragtime Band

♩ = 152

c. Berlin, 1911

Verse

C C7 F G7

C D7 G7

C C7 F G7

C C7 F E♭dim G7 C C7

Chorus

F C7 F

B♭

F

C G7 C C7

F C7 F

B♭

F7 B♭ Bdim

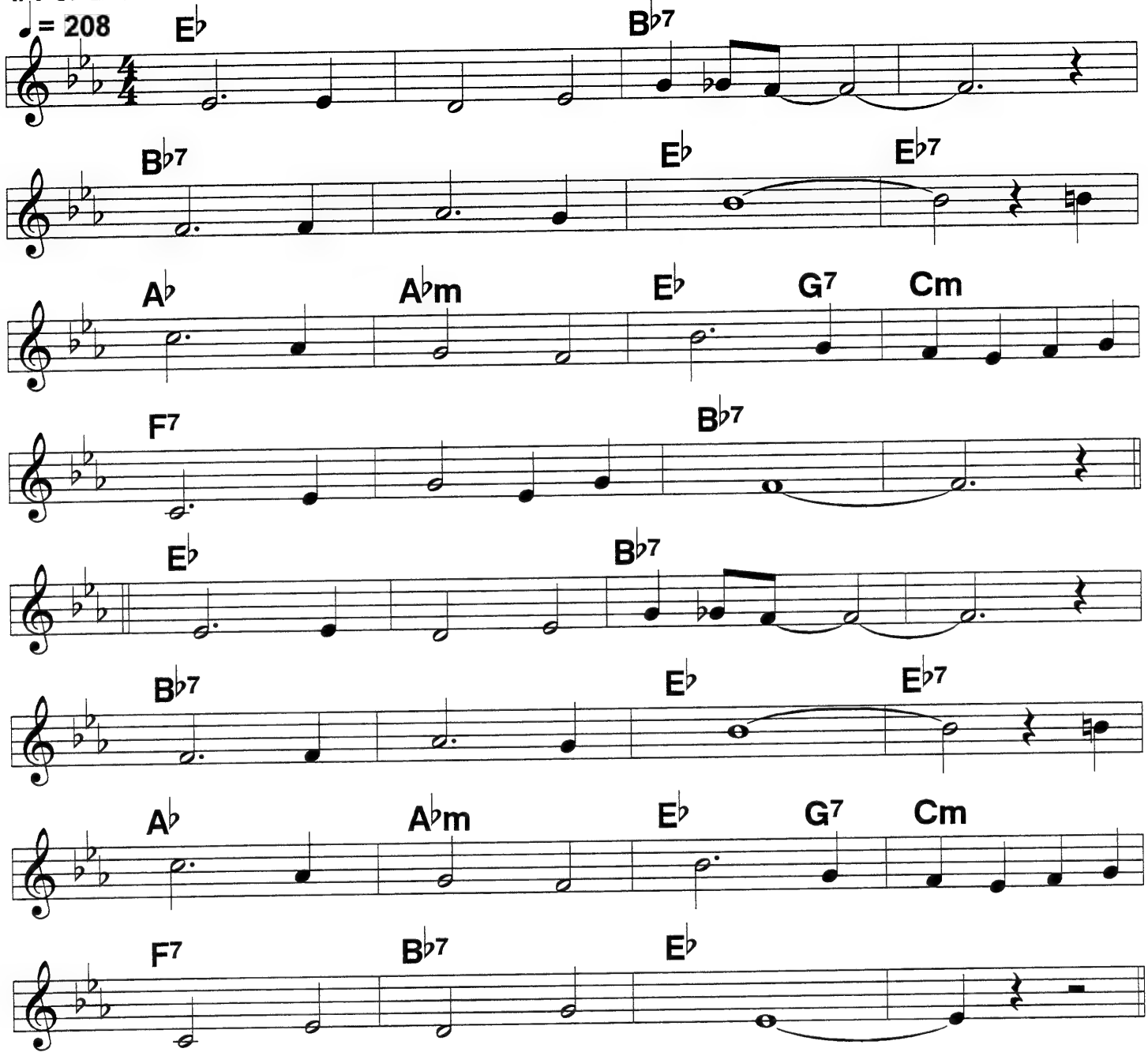
F C7 F

Algiers Strut

c.1946

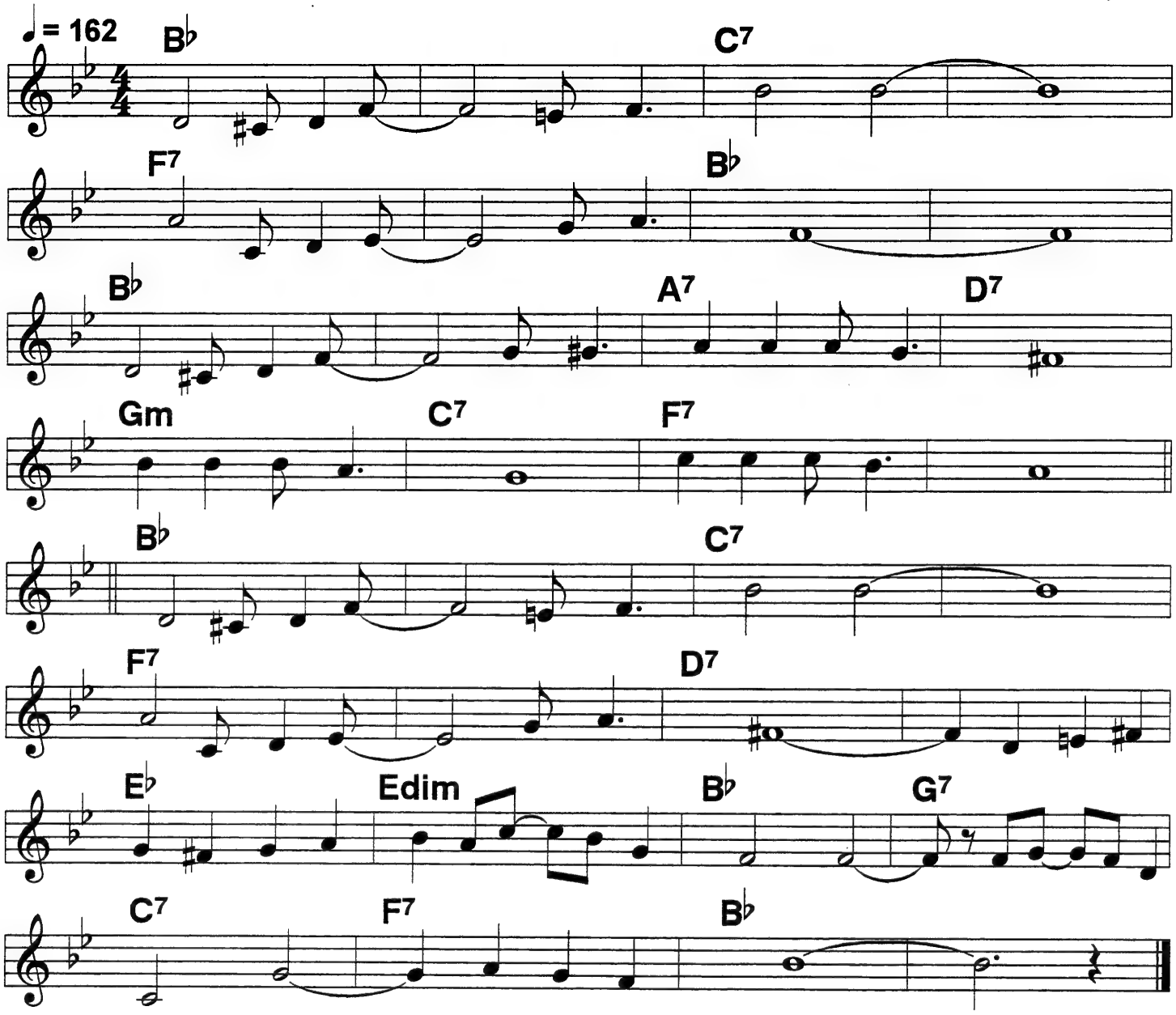
4/4 or 2-beat

♩ = 208



All By Myself

c. Berlin, 1921



All/ by my- self/ in the mor-/ning/ ///|
All/ by my- self/ in the night./// ///|
I/ sit a- lone/ with a table and a chair.///
So unhappy there,/// playing soli- taire.///

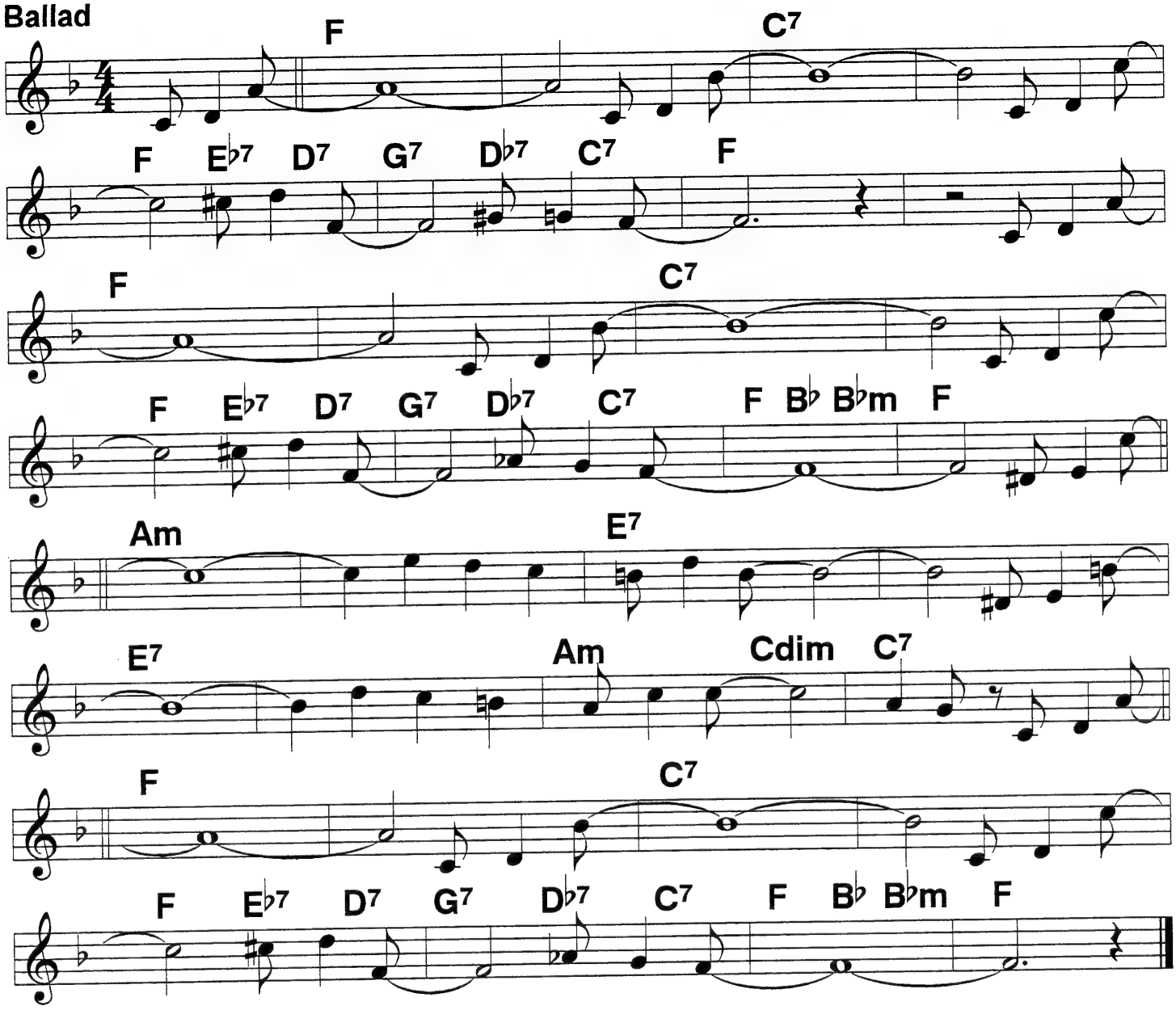
All/ by my- self/ I get lone-/ ly/ ///|
Watch-/ ing the clock/ on the shelf/// /I'd love to
Rest my weary head on somebody's shoul-/der/ /I hate to grow
Old-/er,/ |all by my- self./// ///|

Am I Blue

♩ = 110

c. Akst, 1929

Ballad



(Am I) Blue,/// //Am I blue,/// //Aren't the
Tears/ in these eyes/ tellin' you./// //Am I
Blue,/// //You'd be too,/// //if each
Plan/ with your man/ done fell through./// //Was a

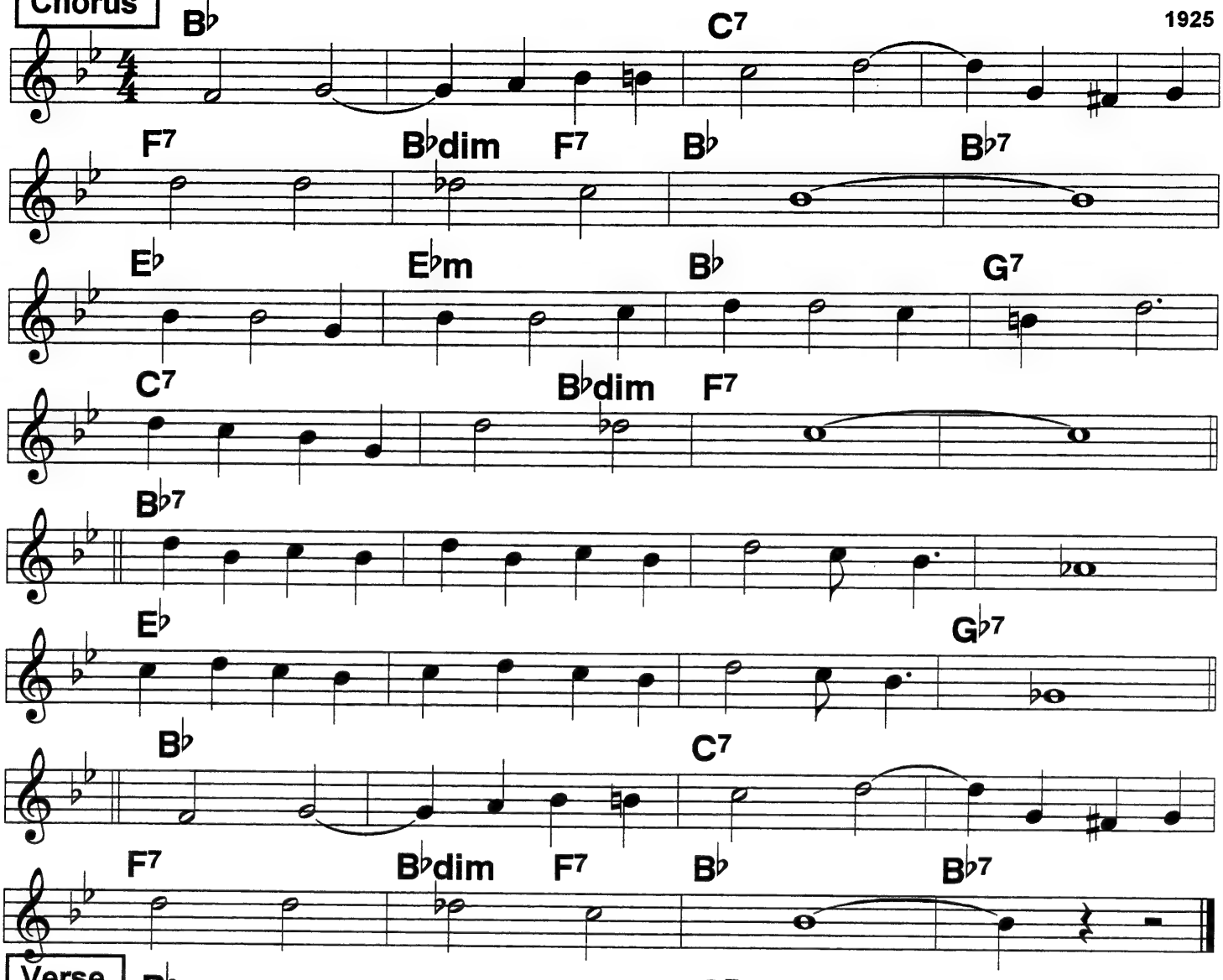
Time/// /I was his only one// //But now
I'm/// /the sad and lonely one,/ lawdy. Was I

Gay,/// // til to- day./// //Now he's
Gone/ and we're through,/ am I blue./// /|||

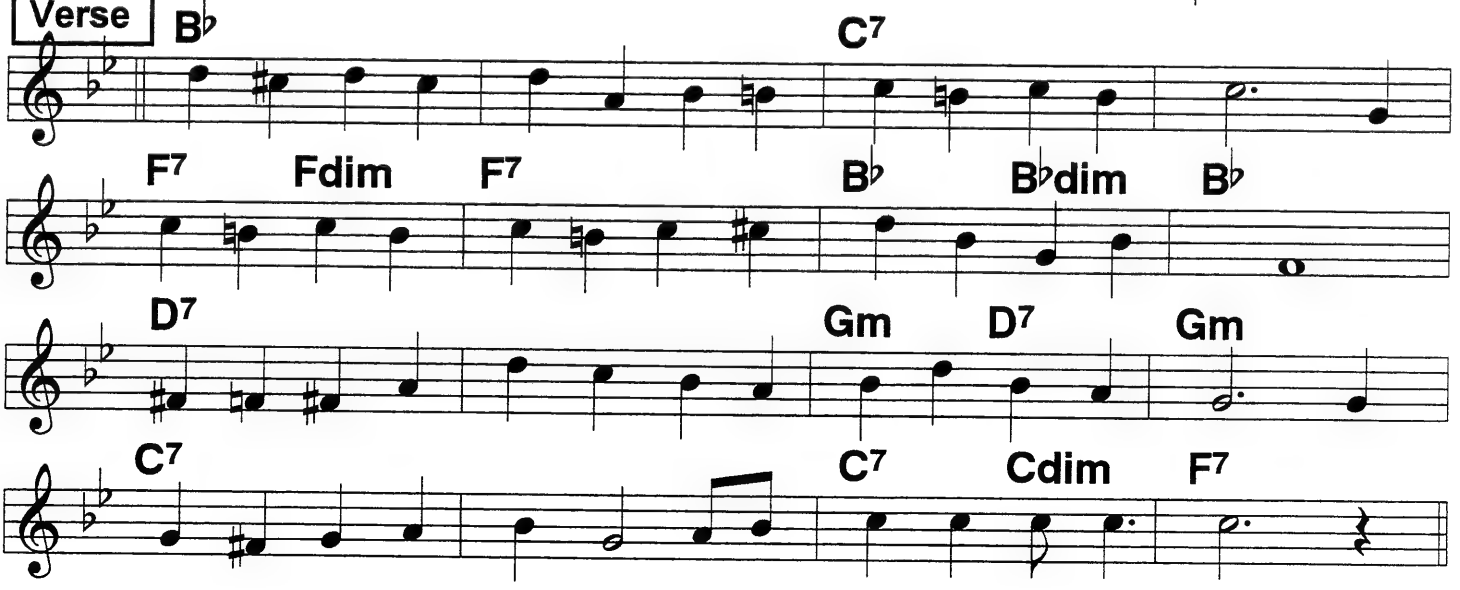
Angry

♩ = 182

Chorus



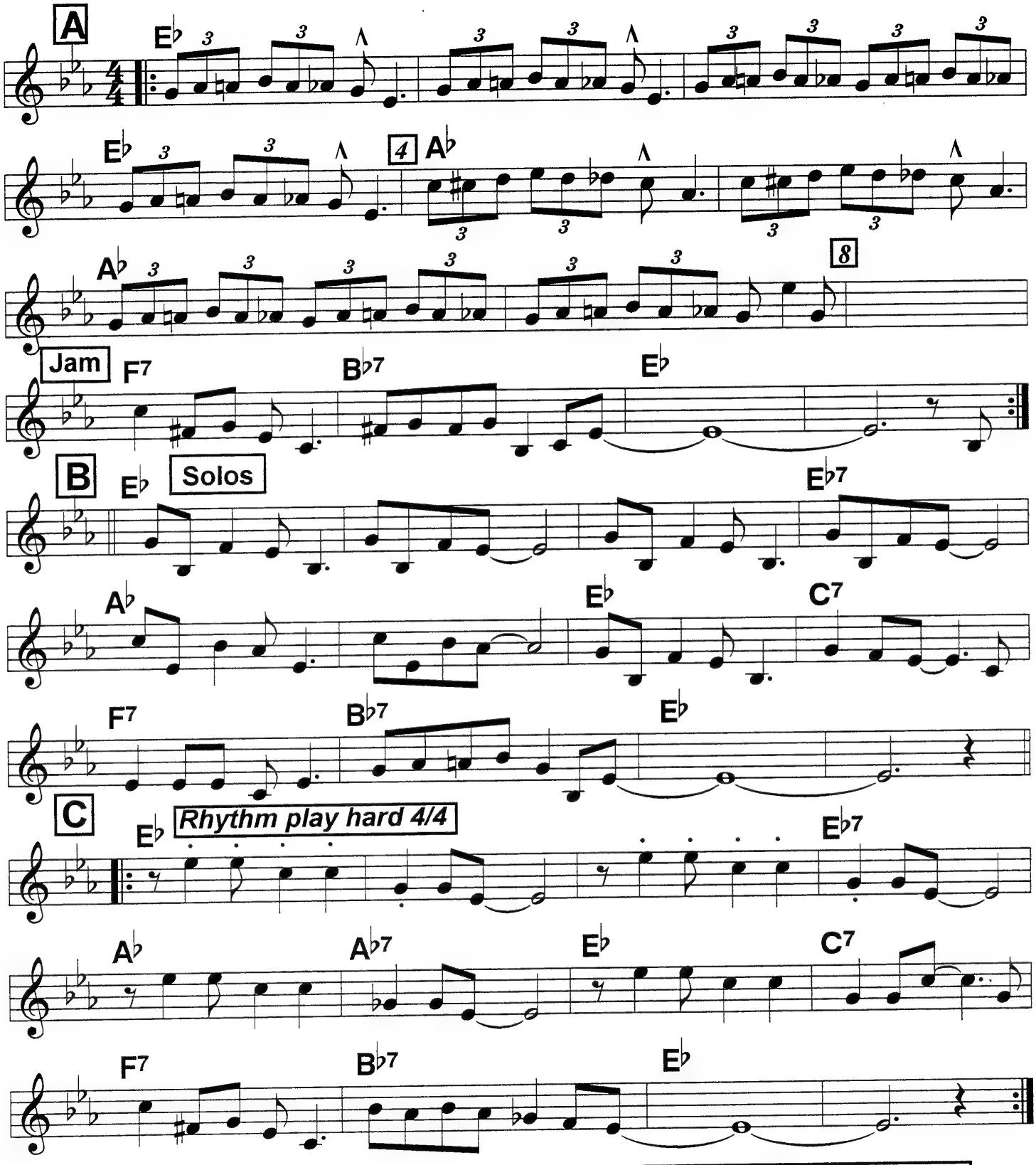
Verse



Apex Blues

♩ = 120

c. Noone, Hines, Poston, 1928

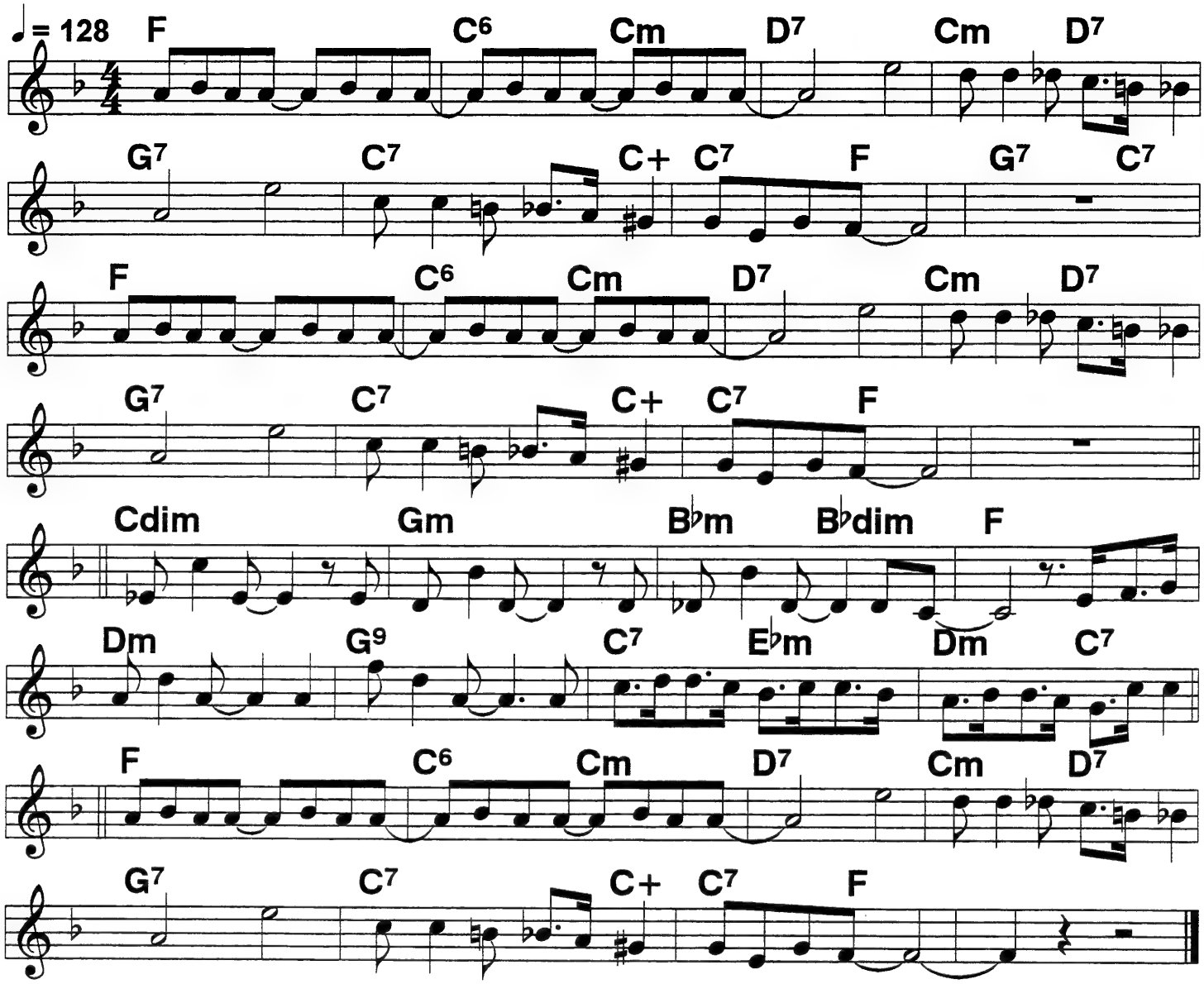


ROUTINE: A A, Solos on B, C C. Rhythm plays hard 4/4 on C, horns syncopate for maximum impact.

13 As Long As I Live

Easy 4/4 swing

c. Arlen, 1934



In bar 2, 10, 26, A7 is sometimes used, to simplify things for jazz soloing.

Maybe I can't live to love you as long as I want/ to,/ life isn't long enough
Ba-/by,/ but I can love you as long as I live. ////
Maybe I can't give you diamonds and things like I want/ to,/ but I can promise you
Ba-/by,/ I'm gonna want to as long as I live./ ///|

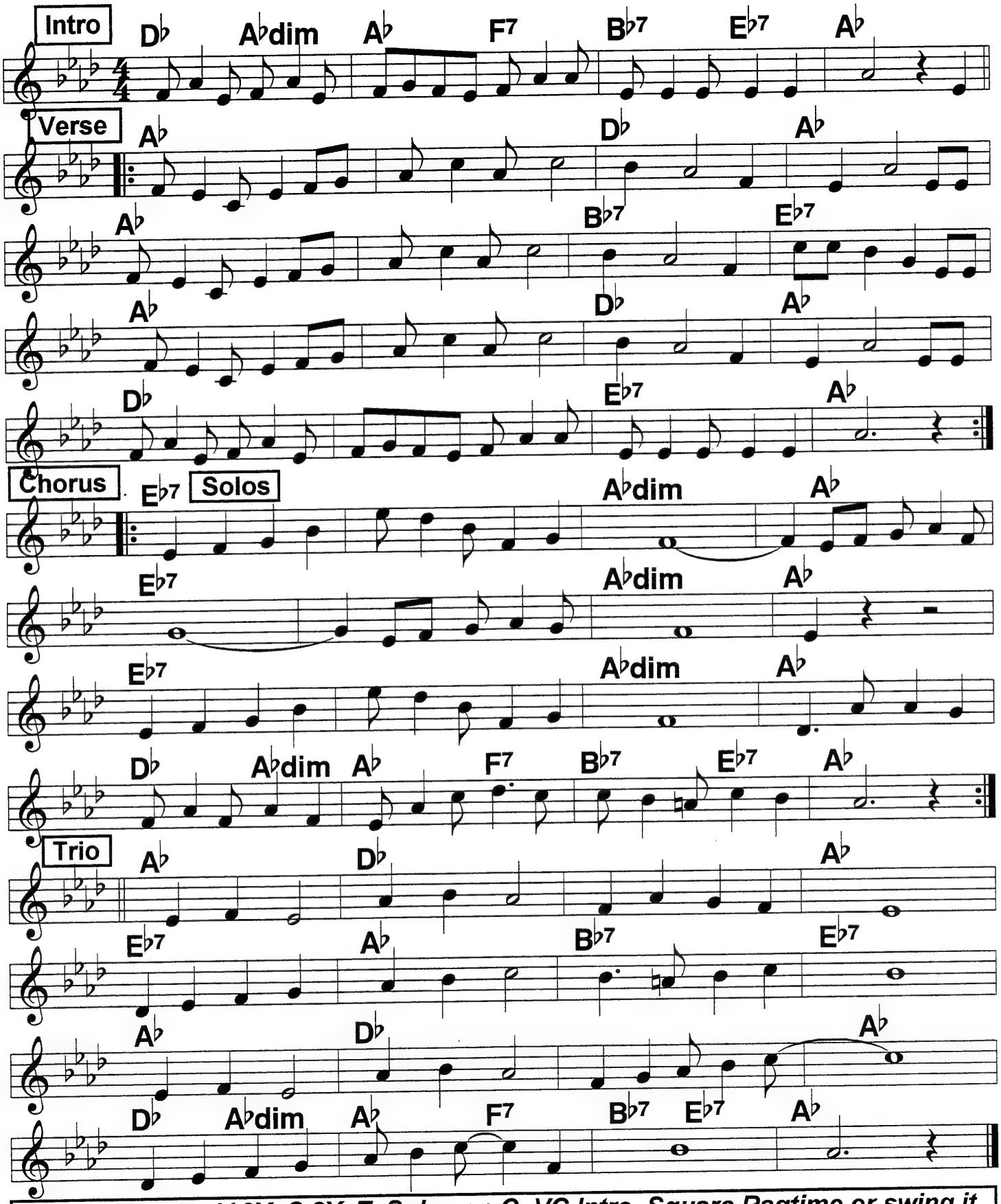
Never/ cared, but now I'm scared I won't live long e-nough. /That's why I
Wear my rubbers when it rains and eat an apple every day, then
see the doctor anyway.

What if I can't live to love you as long as I want/ to/ long as I promise you
Ba-/by/ I'm gonna love you as long as I live./ /|||

At A Georgia Camp Meeting

♩ = 146 ♩ = 170

1897

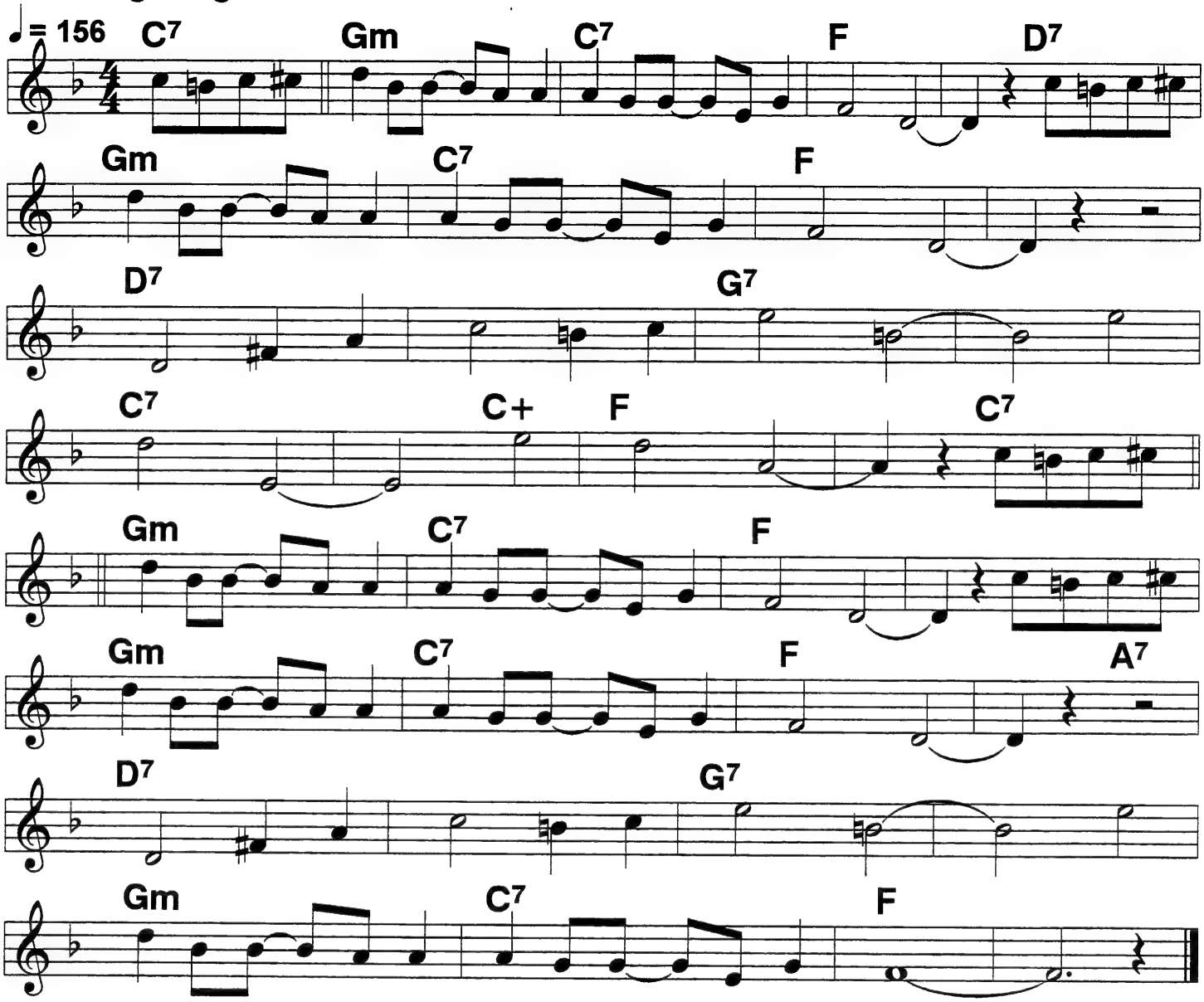


ROUTINE: Intro, V 2X, C 2X, T, Solos on C, VC Intro. Square Ragtime or swing it.

At Sundown

4/4 swing or light 2-beat

c. W. Donaldson, 1928



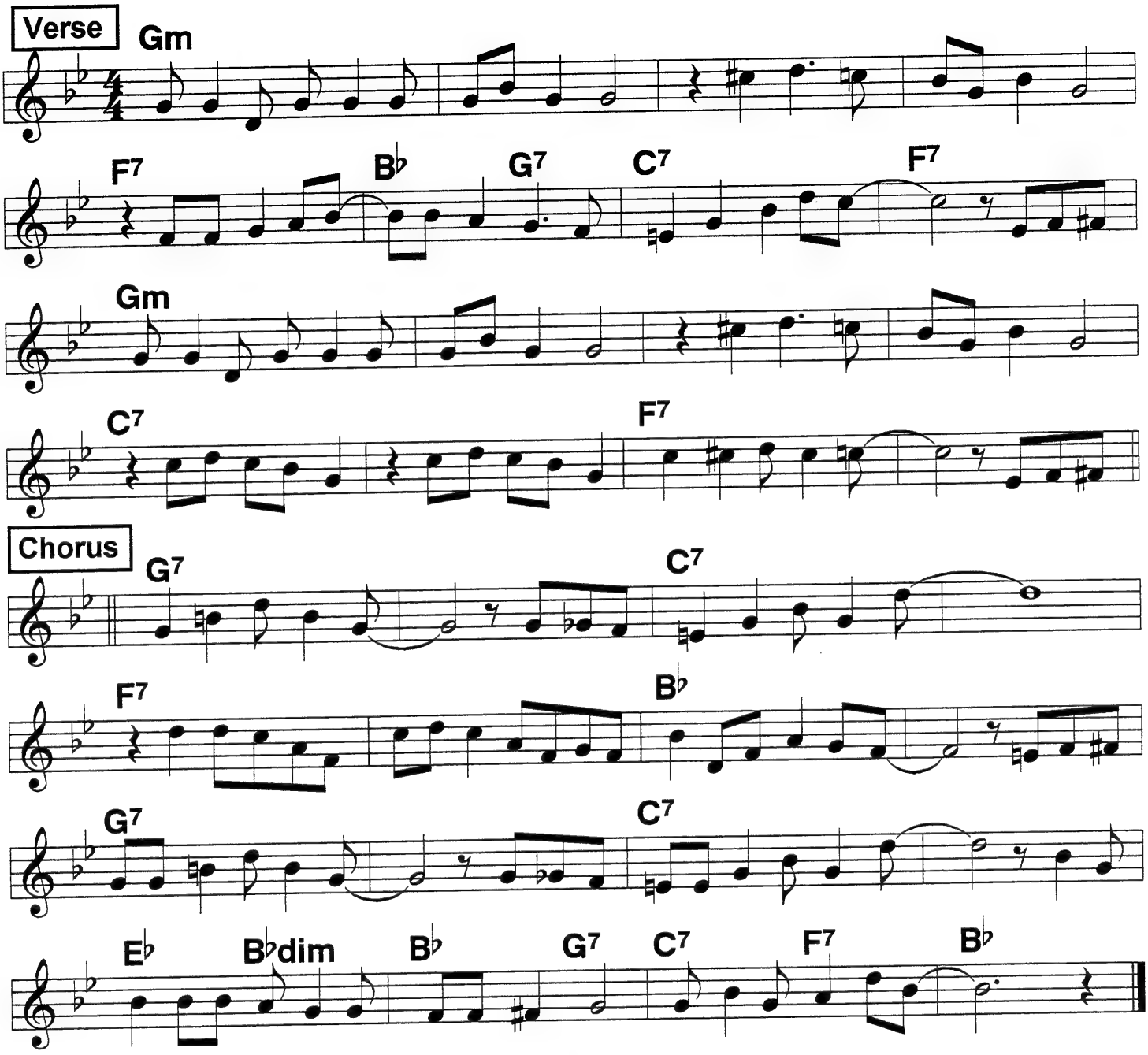
(Every little) Breeze is sighing of love undying at sun-/down./
/| Every little
Bird is resting and feather nesting at sun-/down./ /||
Each/ little rose-/bud is sleep-/ing/ //while/
Shad-/ows/ //are/ creep-/ing/ /| In a little

Cottage cozy the world seems rosy at sun-/down/ /| where a loving
Smile will greet me and always meet me at sun-/down./ /||
I/ seem to sigh/ I'm in heav-/en,/ //when/
Night is falling and love is calling me home./// ///|

At the Jazz Band Ball

♩ = 170

Bix, c. ODJB, 1918



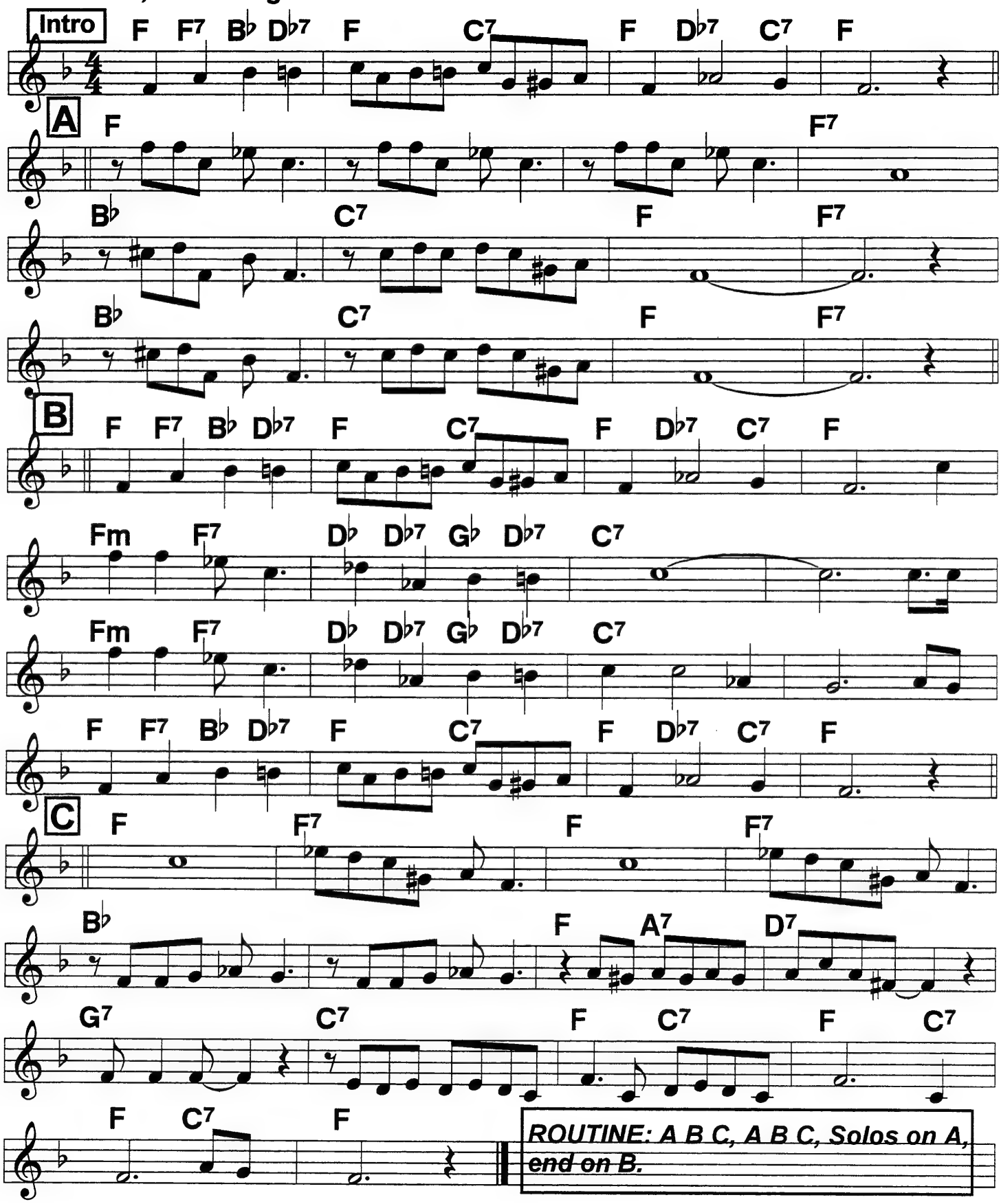
ROUTINE: V C V, SOLOS on C 2 X each, V, C 2 or 3 X

Aunt Hagar's Blues

♩ = 120

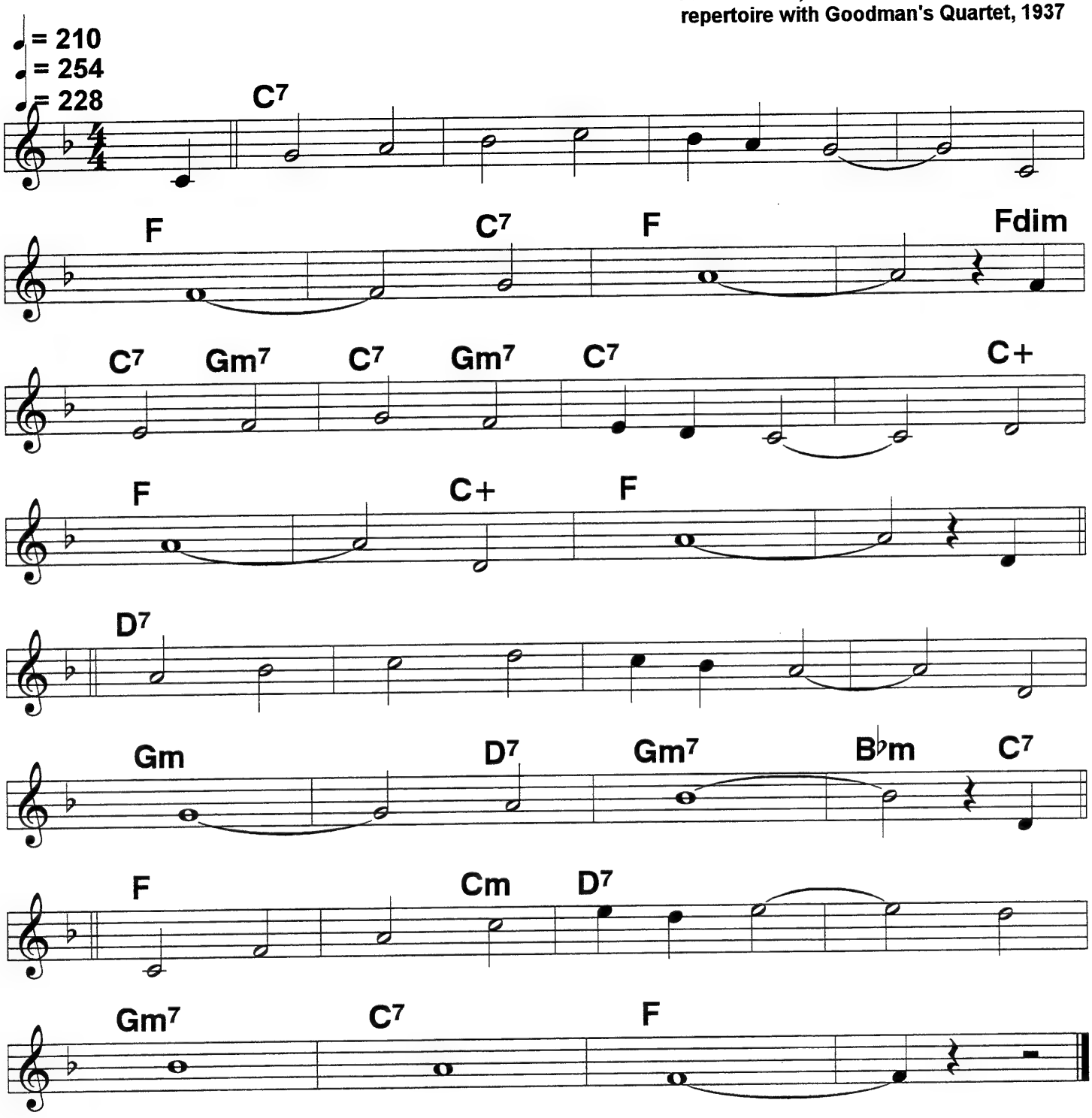
Rockin' 4/4, slow boogie feel

Teagarden,
c. W.C. Handy, 1920



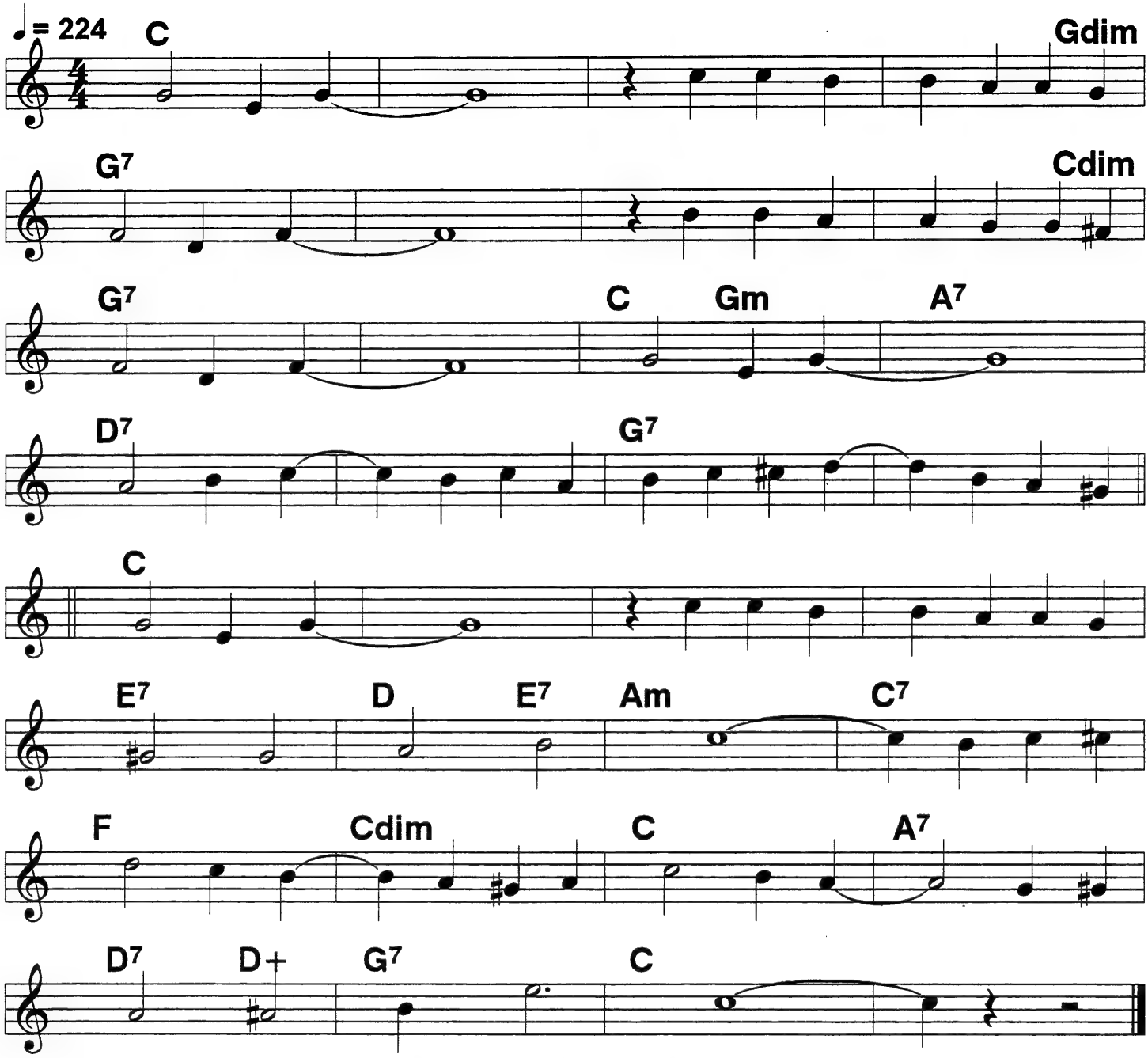
Avalon

c. Rose, 1920
Al Jolson hit, came into the dixieland repertoire with Goodman's Quartet, 1937



Baby Face

c. Akst,1926



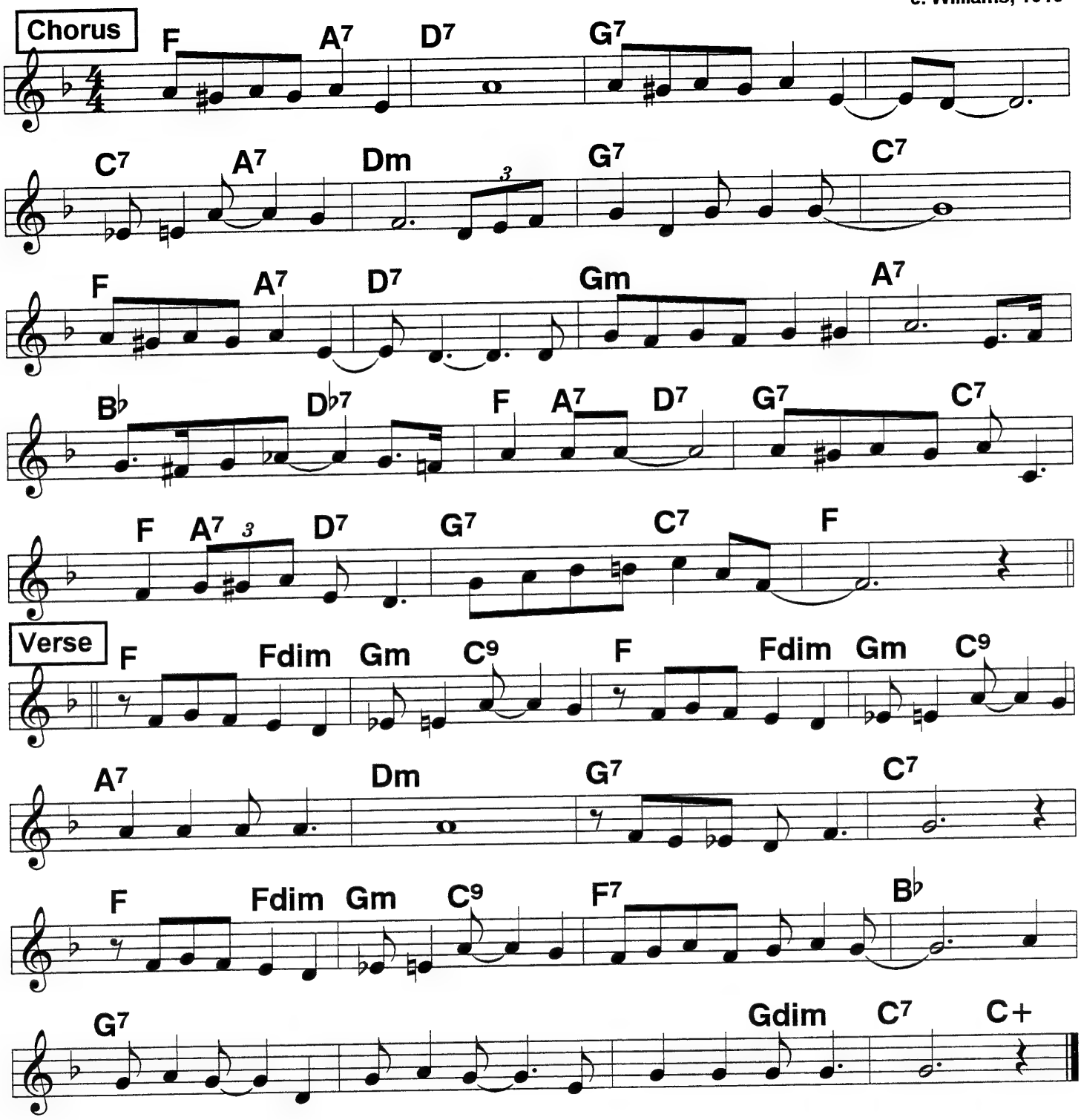
Ba-/by face /||| | you've got the cutest little
Ba-/by face /||| | there's not an- other one could
Take/ your place //// Ba-/by face ////
My/ poor heart / is jumpin' you sure have start- /ed somethin'

Ba-/by face /||| |I'm up in heaven when I'm
in/ your/ fond/ em-/ brace./// / I didn't
need/ a shove /'cause I just fell/ in love //with your
Pret-/ty/ ba-by// face./// /|||

Baby Won't You Please Come Home

Ballad ♩ = 100

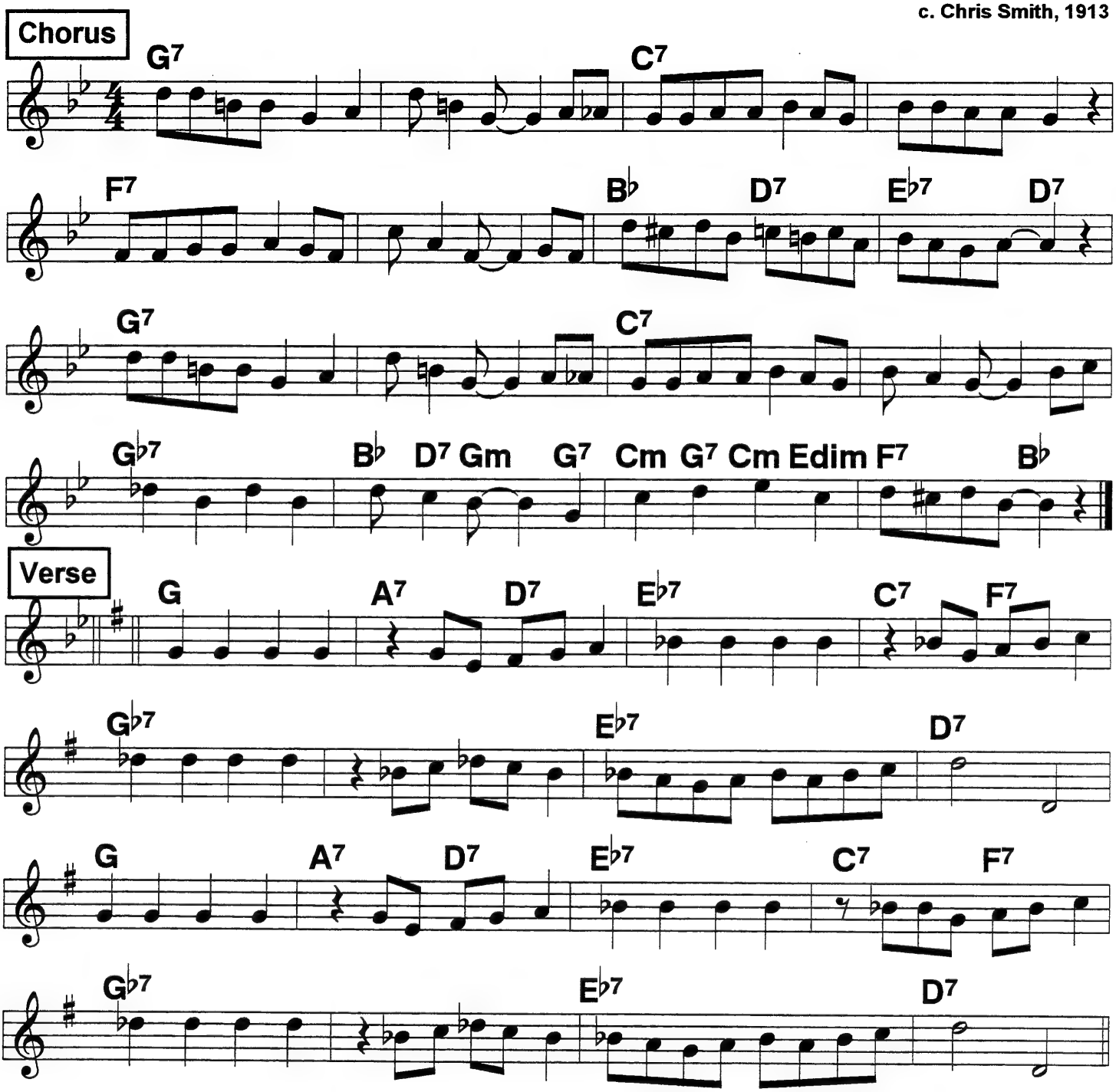
c. Williams, 1919



Ballin' the Jack

♩ = 146

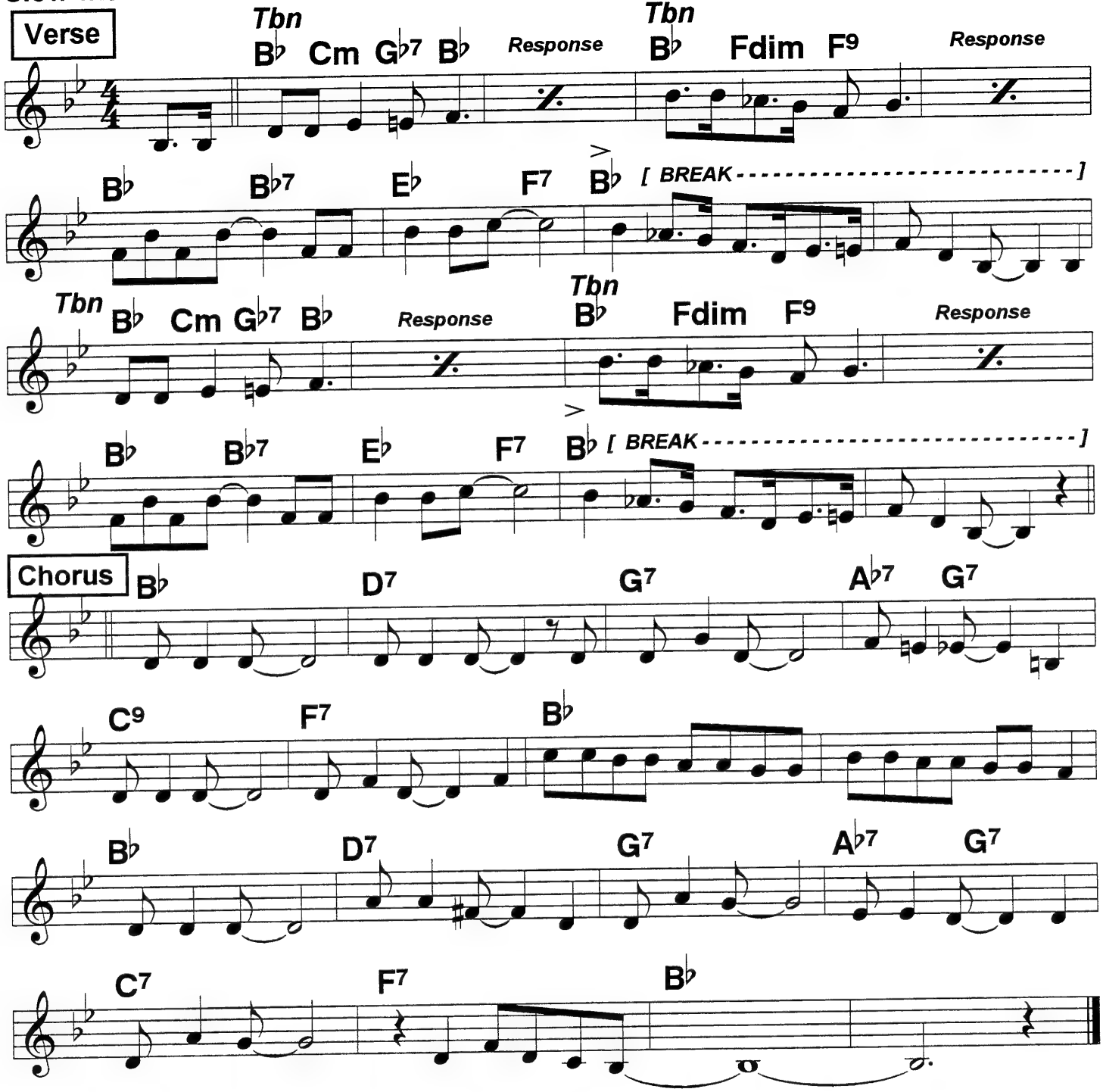
c. Chris Smith, 1913



Basin Street Blues

♩ = 104
Slow with a beat

Teagarden,
c. Spencer Williams, 1928

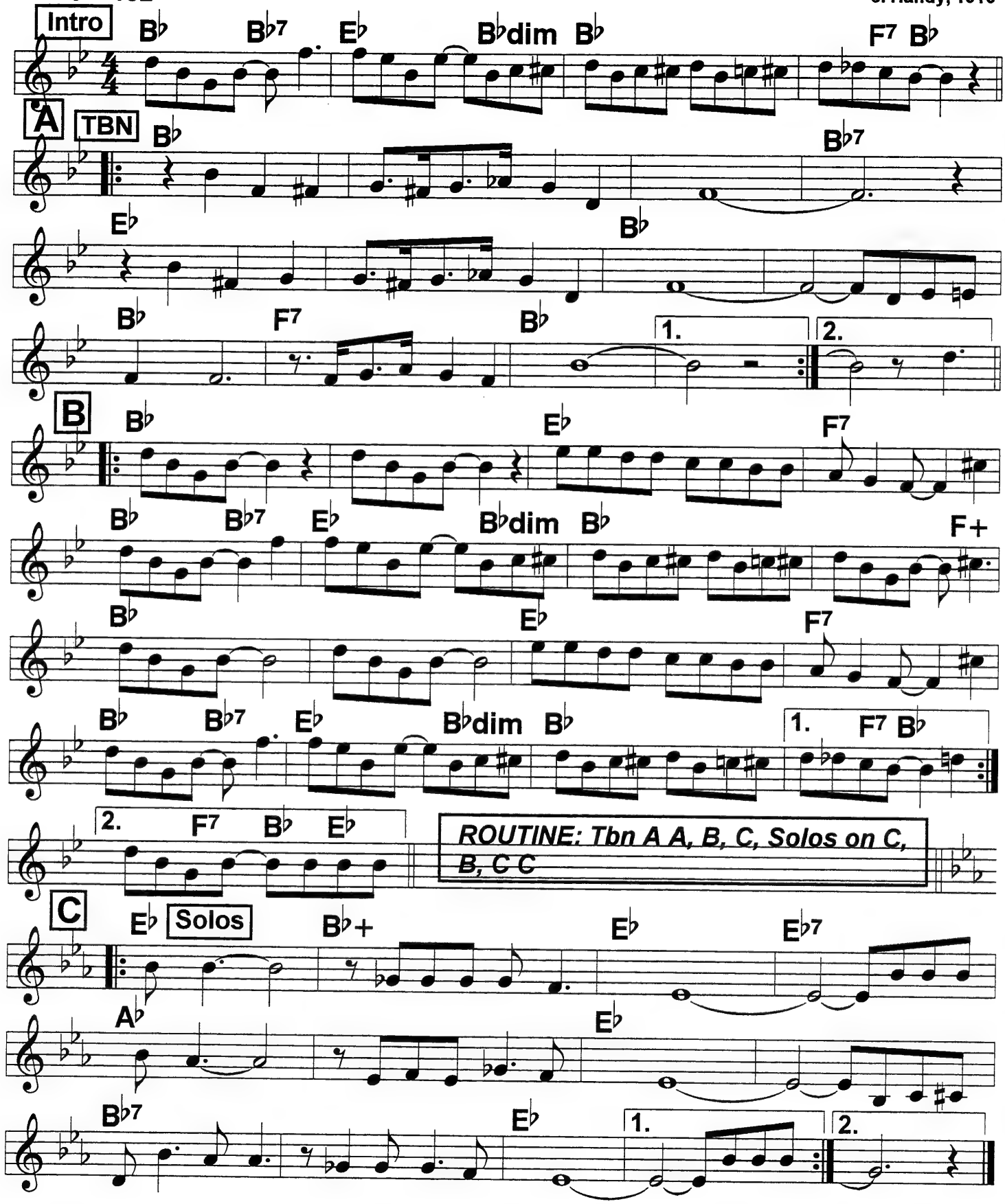


Routine: TBN Verse, Chorus, Solos on Chorus, Verse either with long TBN credenza as ending, or with Chorus out. Usually Clar. has first solo, band play 3s (3 stacatto beats each bar). Next solo, band can play 2s, next solo band play 1s.

Beale Street Blues

♩ = 132

c. Handy, 1916

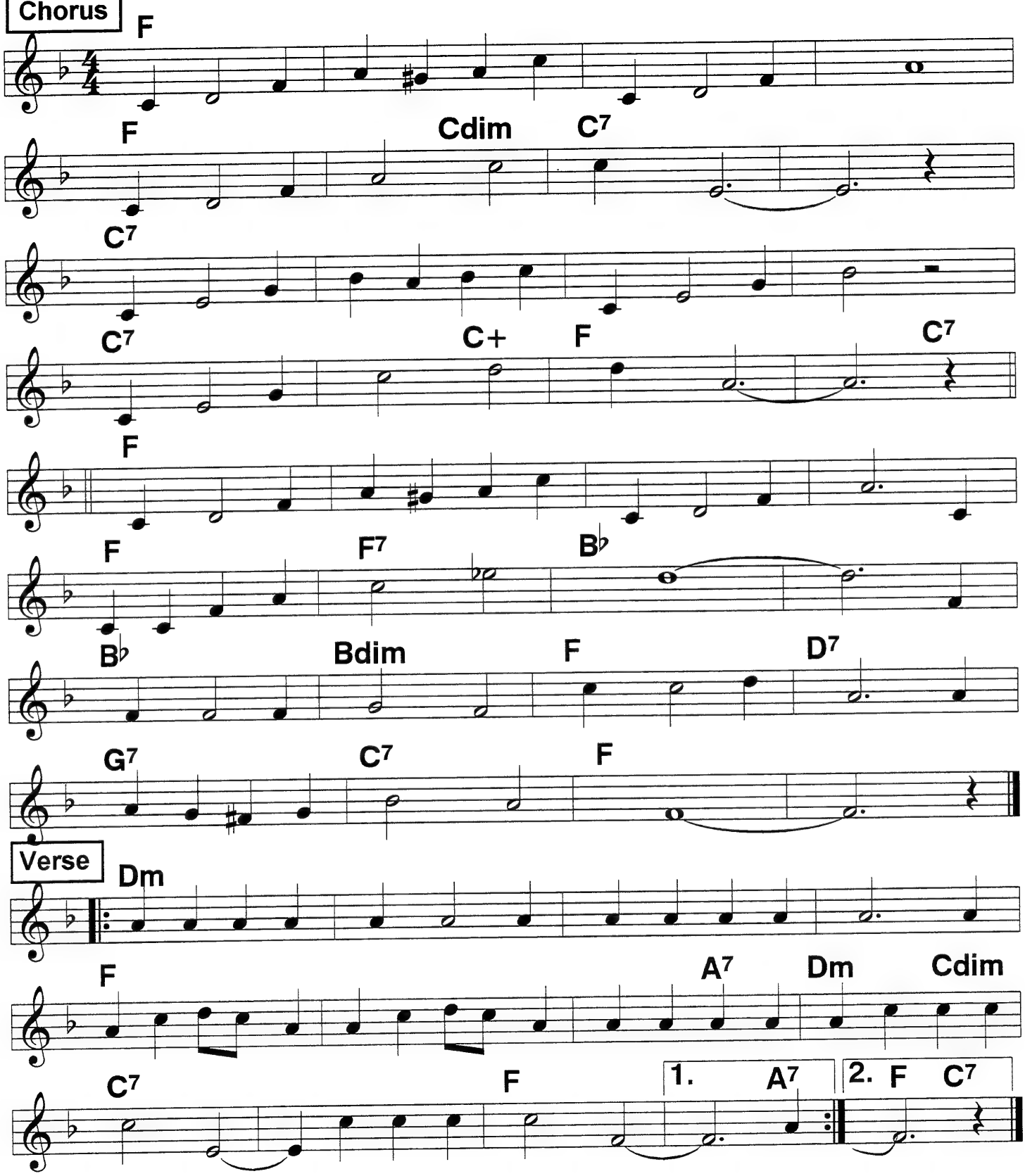


Bill Bailey

♩= 192 ♩= 208
More of a 4/4 feel

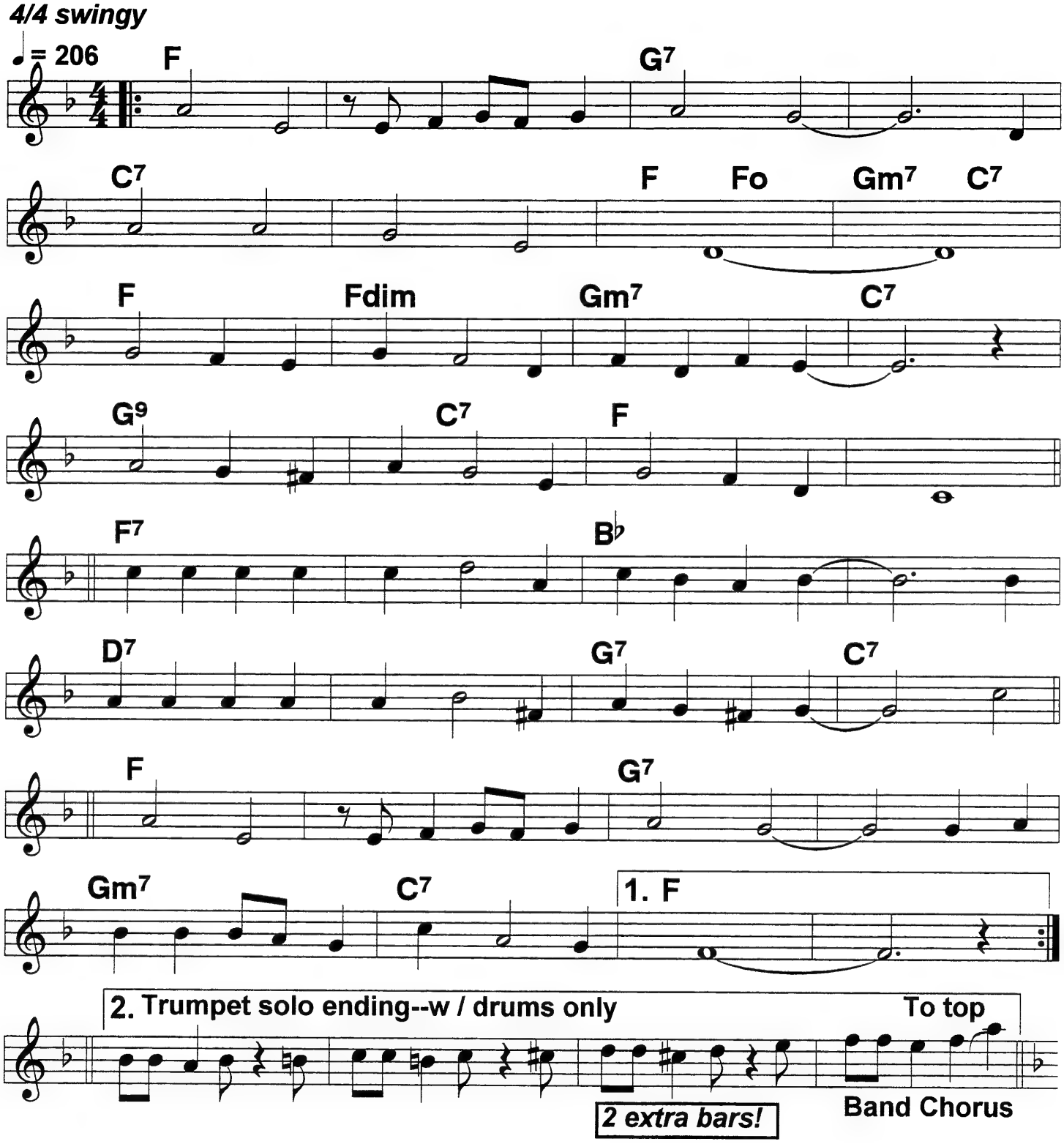
1902

Chorus

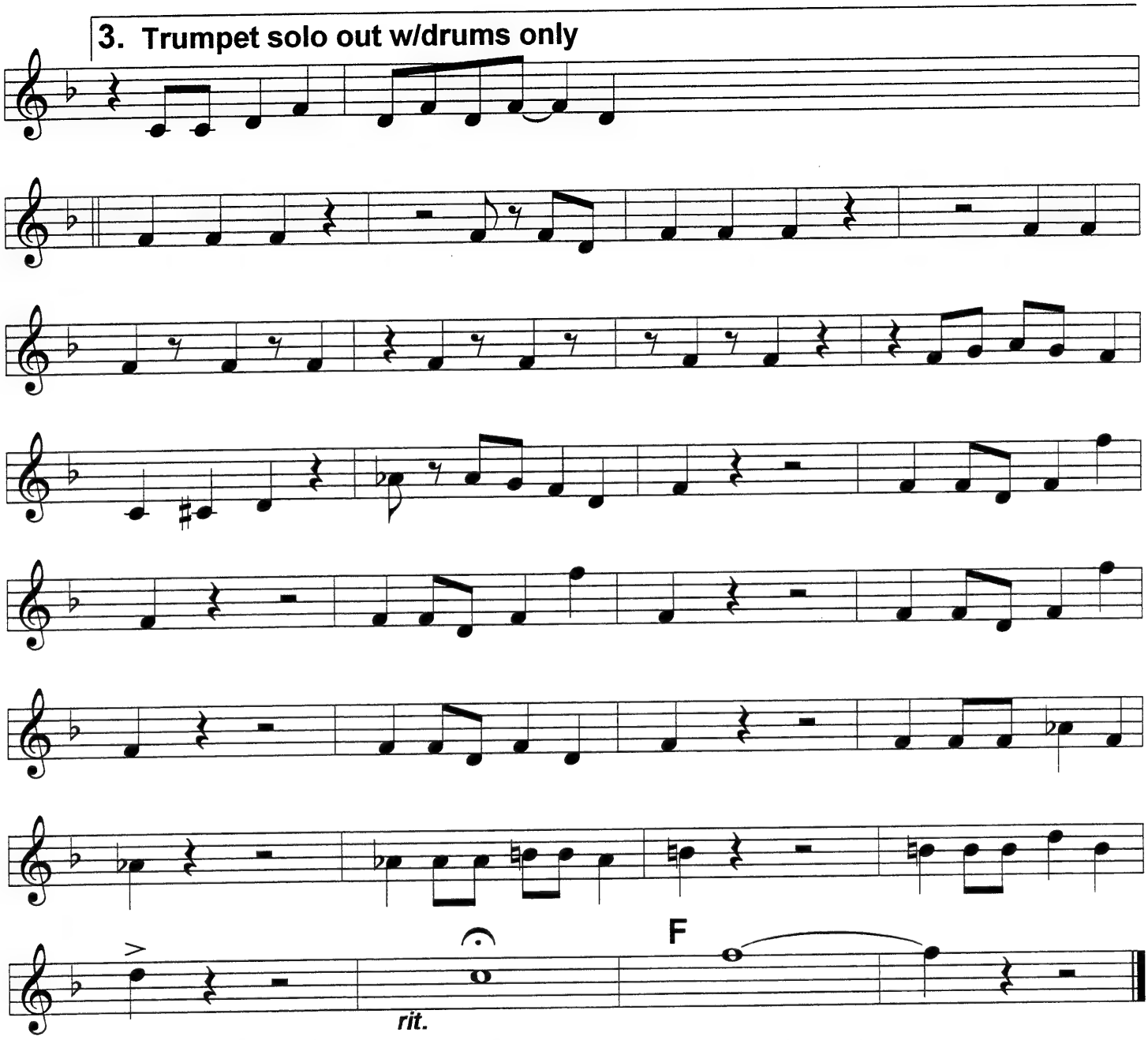


Big Butter And Egg Man (1)

Spanier Ragtimers, 1939; c. 1926



Big Butter And Egg Man (2)



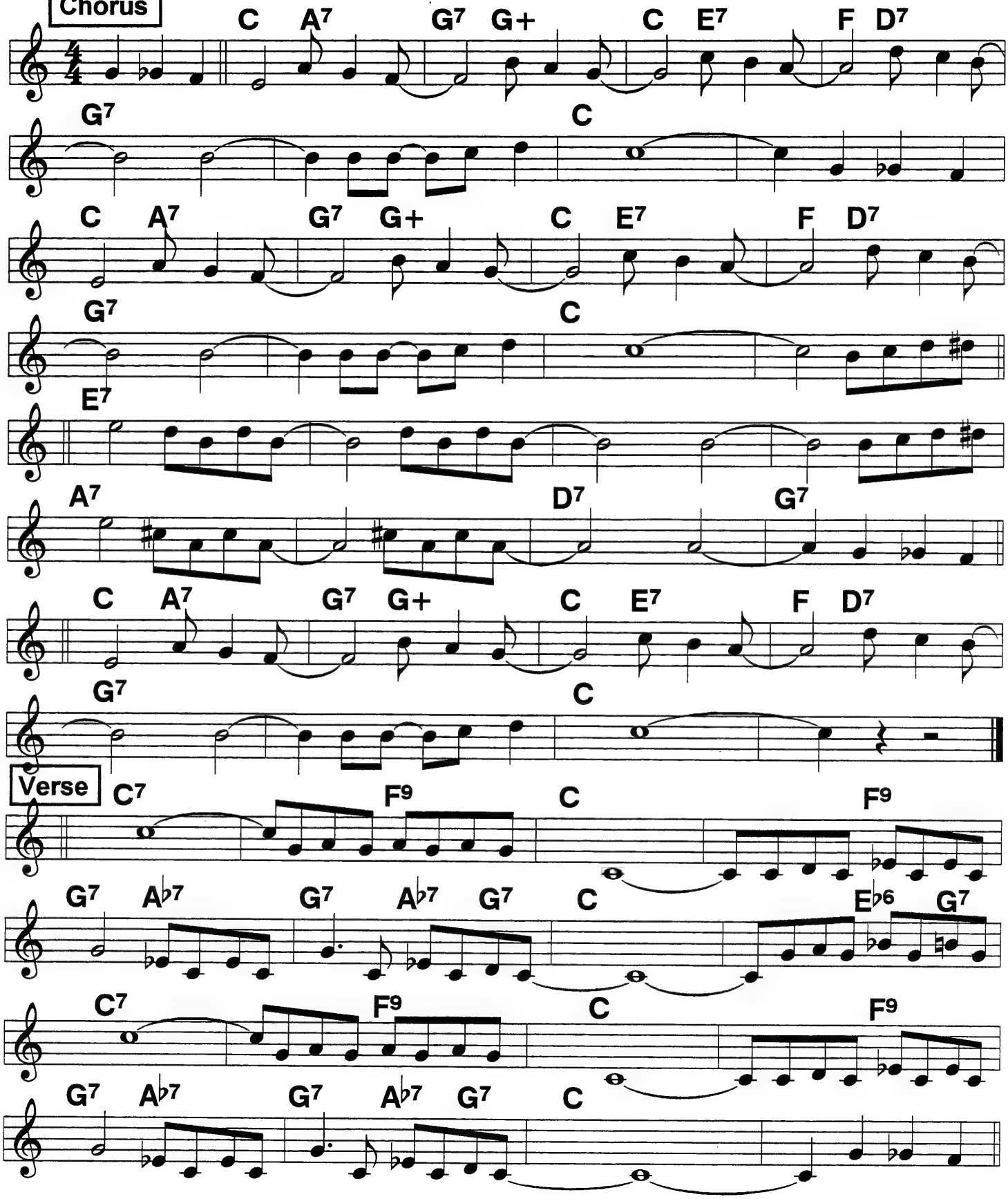
ROUTINE: Regular tune, except trumpet solo has special ending (2.), band chorus, maybe another solo, out chorus with trumpet and drums only tag (3.)

Birth Of the Blues

Ballad

c. Henderson, 1926

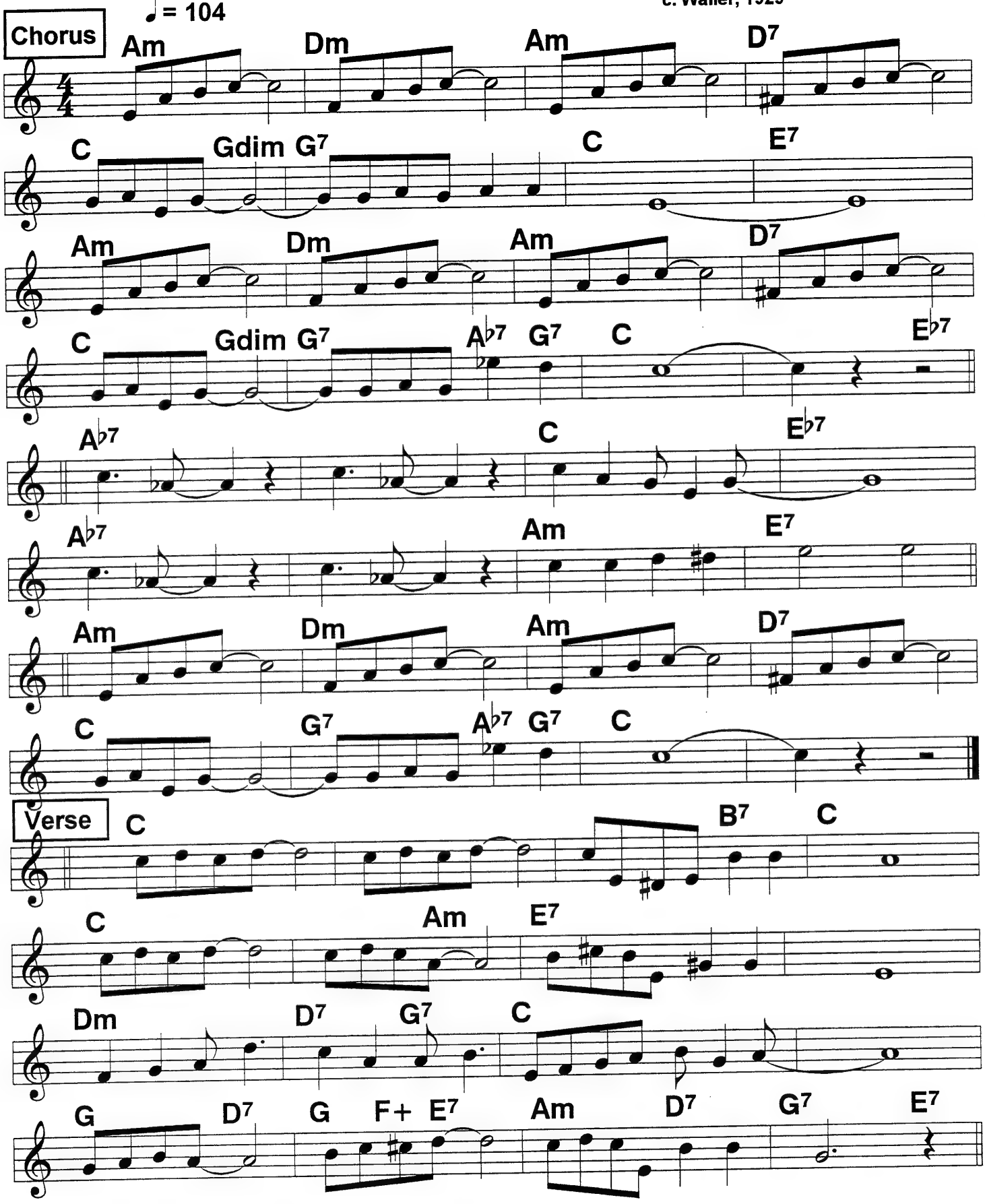
Chorus



Black and Blue

Ethel Waters, L. Armstrong
c. Waller, 1929

♩ = 104

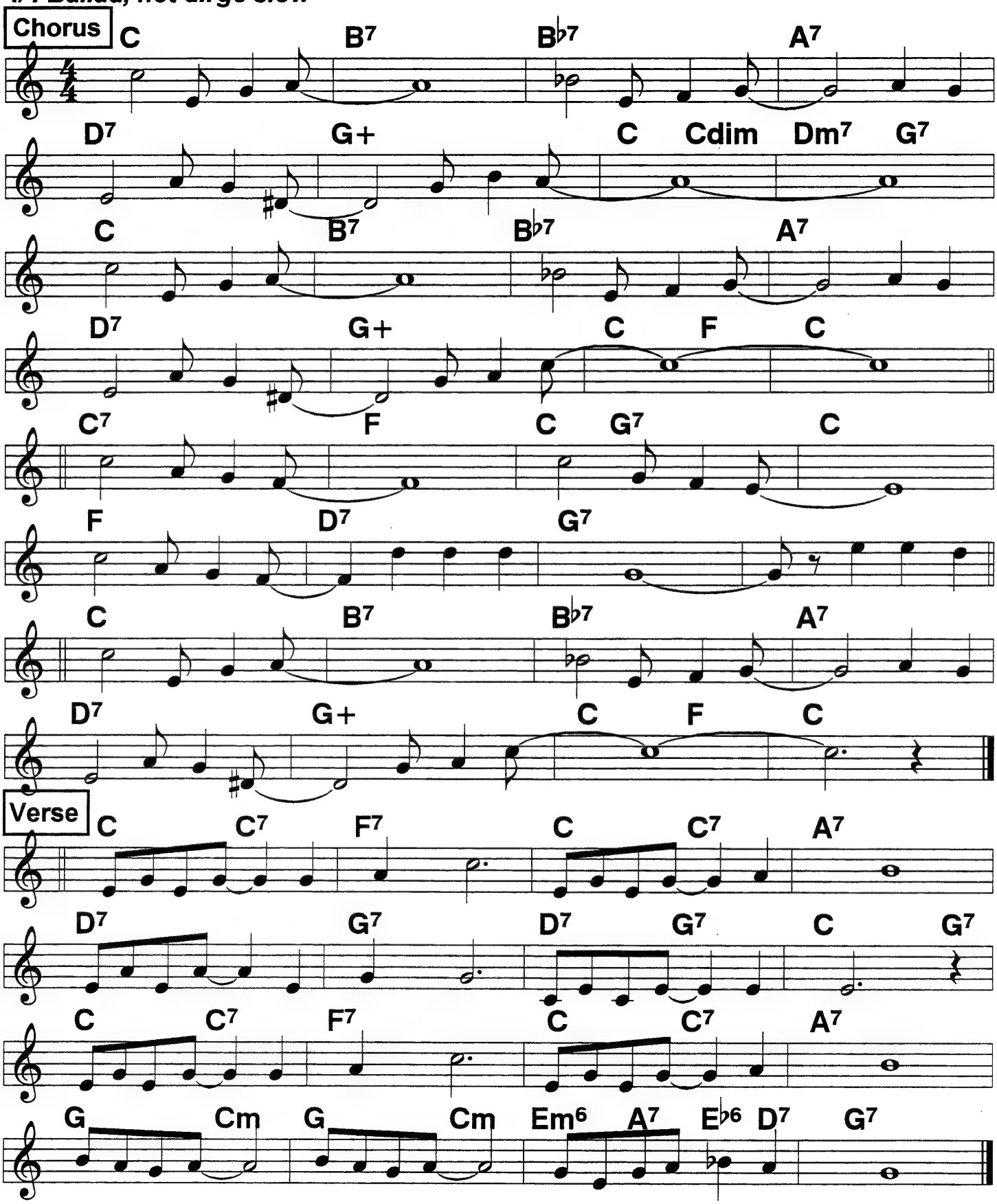


Blue Turning Gray (Over You)

♩ = 108

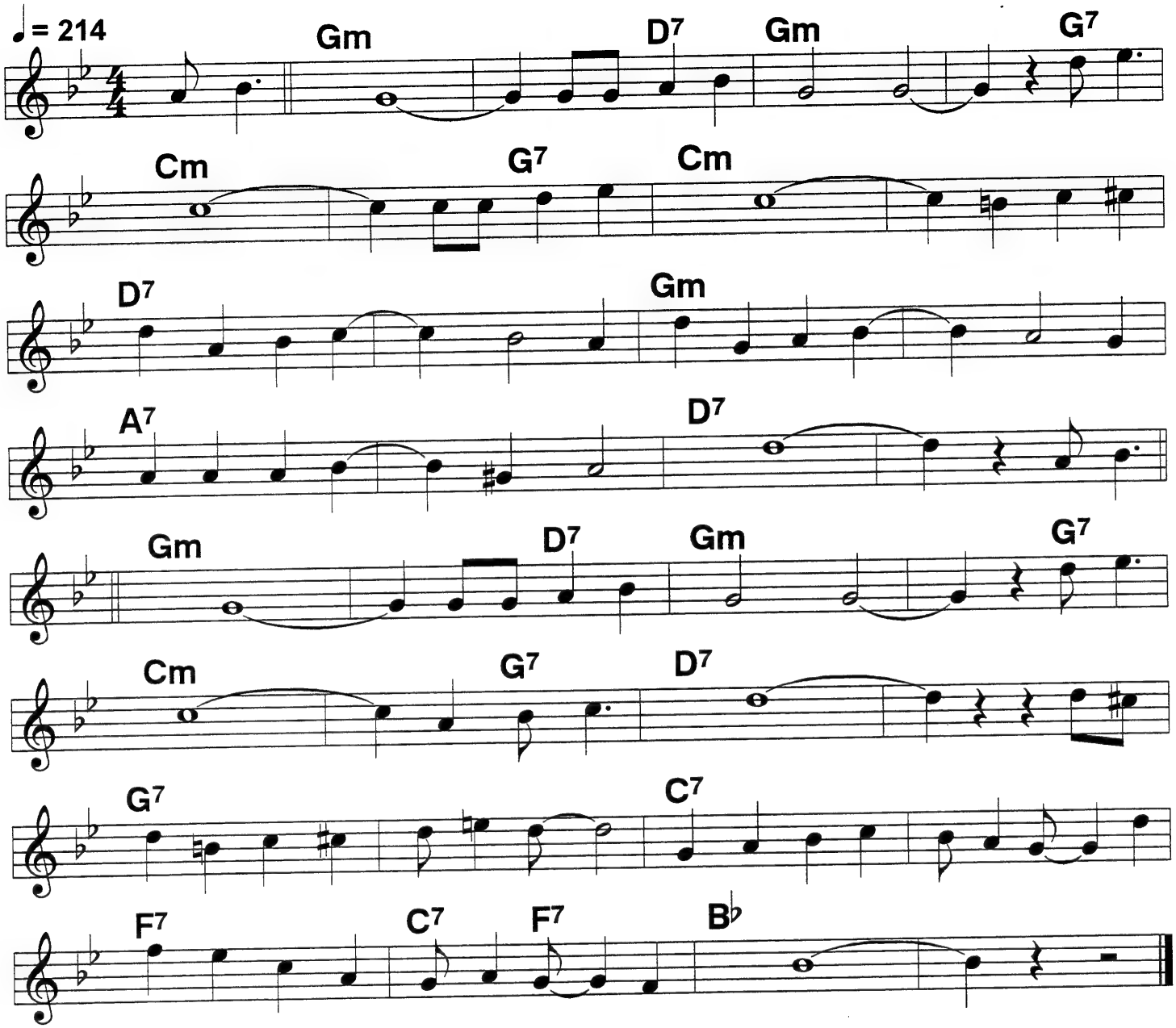
4/4 Ballad, not dirge slow

c. Waller, 1929



Blues My Naughty Sweetie Gives to me

1919



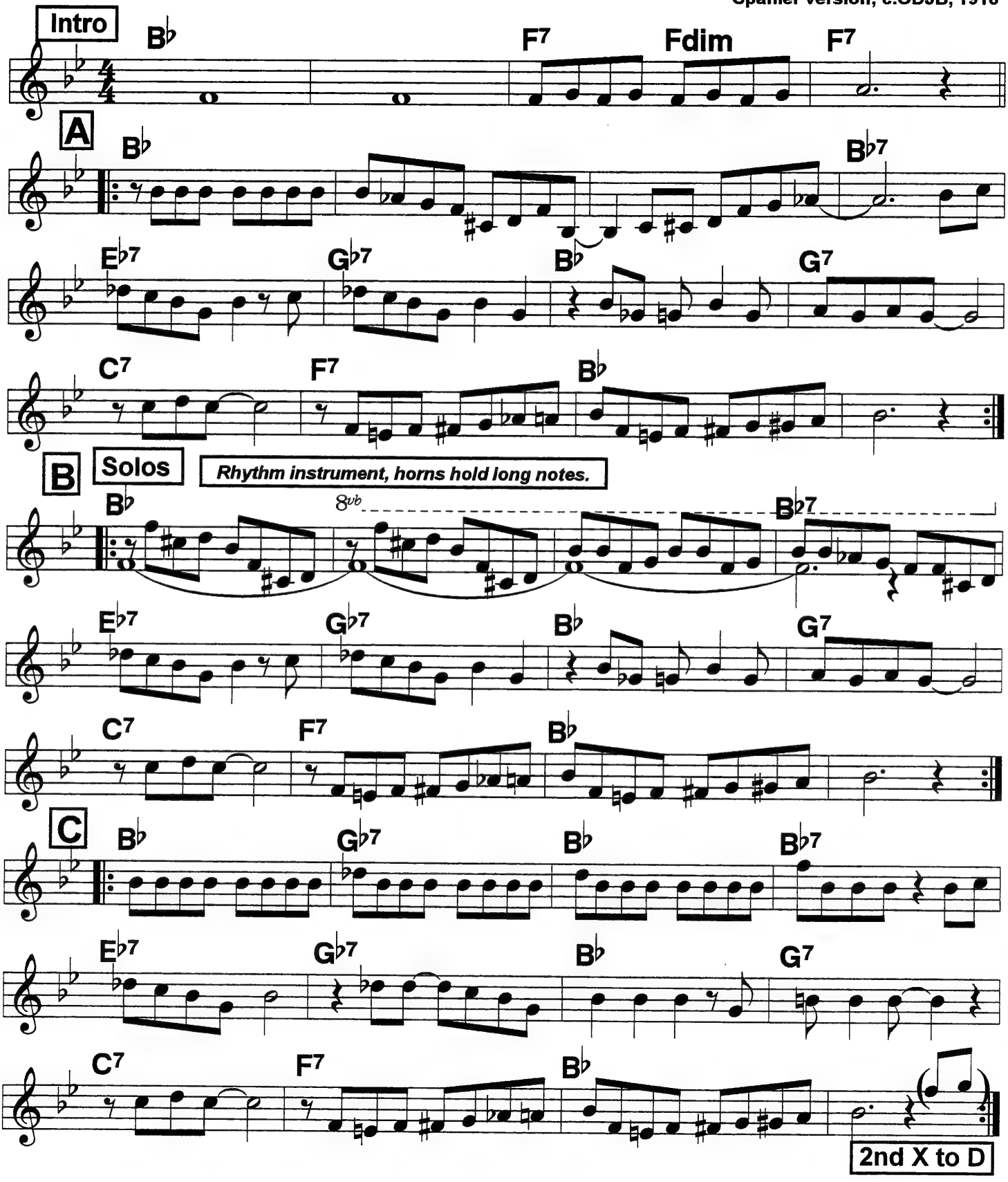
(There are) Blues/// /that you get from wor-/ry./ //There are
Blues/// /that you get from pain./// /And there are
Blues/ when you're lone-/ly/ for your one and on-/ly,-
Blues/ you can never/ ex-/ plain./// //There are

Blues/// /that you get from long-/ing/ /|But the
Blu-/// /est blues that be/// /||are the
Sort of blues that's on my mind,/ they're the very meanest kind, The
Blues my naughty sweetie gives to me./// /|||

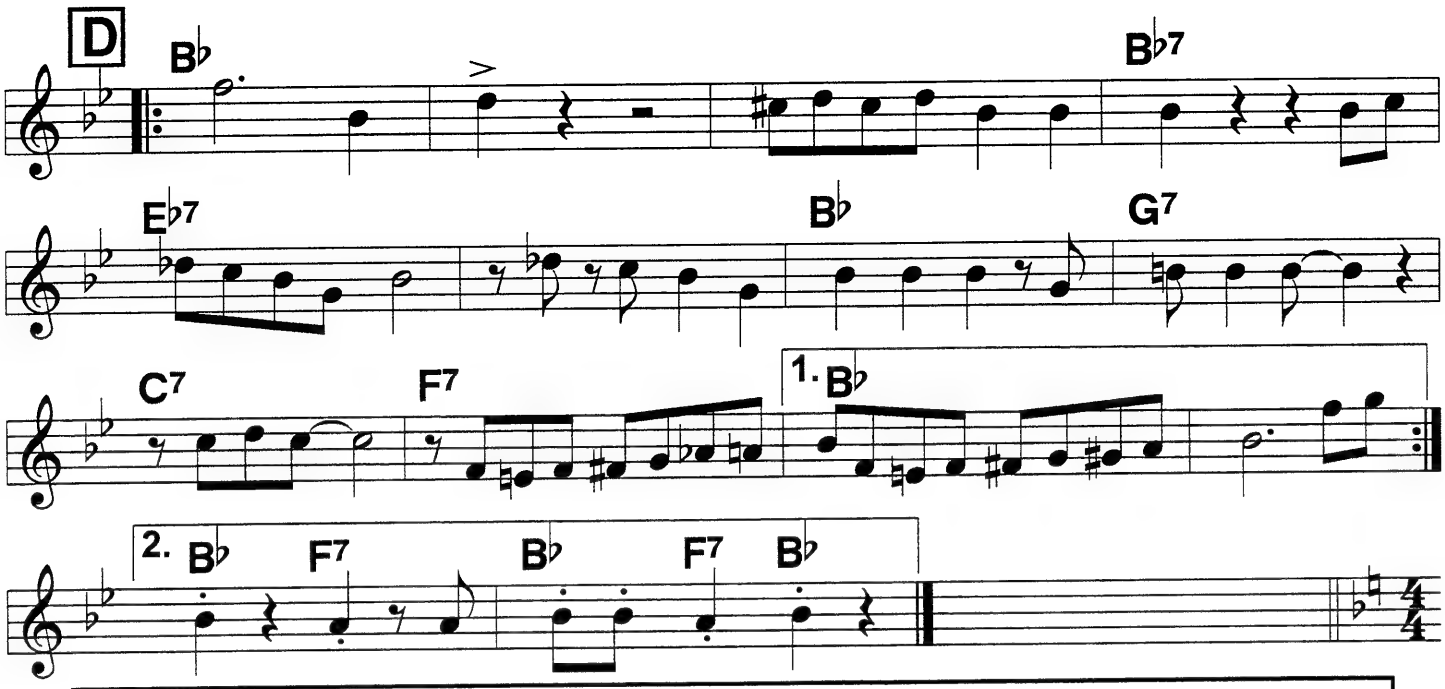
Bluin' the Blues (1)

Swing it! Hard driving 4/4! ♩ = 148

Spanier version; c.ODJB, 1918



Bluin' the Blues (2)



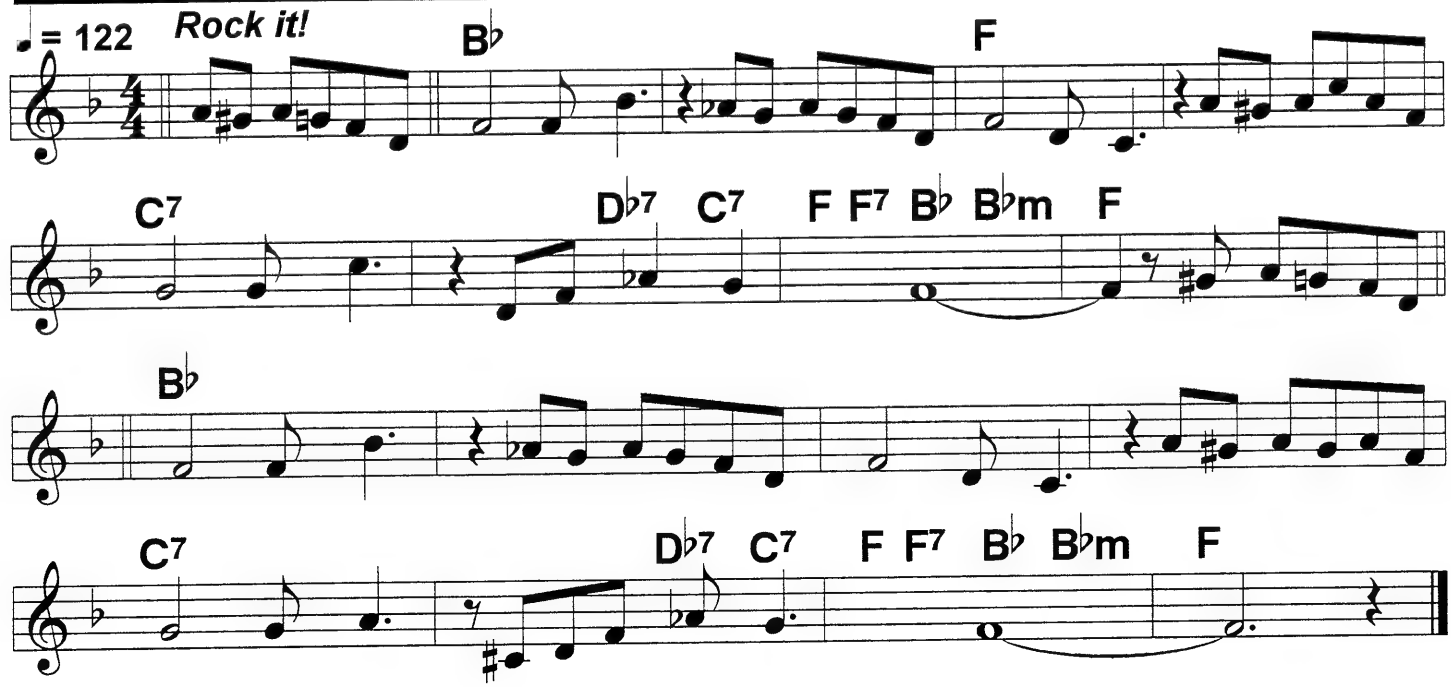
ROUTINE: Ensemble play as written, or to expand it, solo on B 1 or 2 X each, C D as out choruses.

Mostly transcribed from the Spanier Ragtimers 1939 record. A definitive version that varies greatly from the ODJB and book versions.

Bucket's Got A Hole In It

Melody approximate.

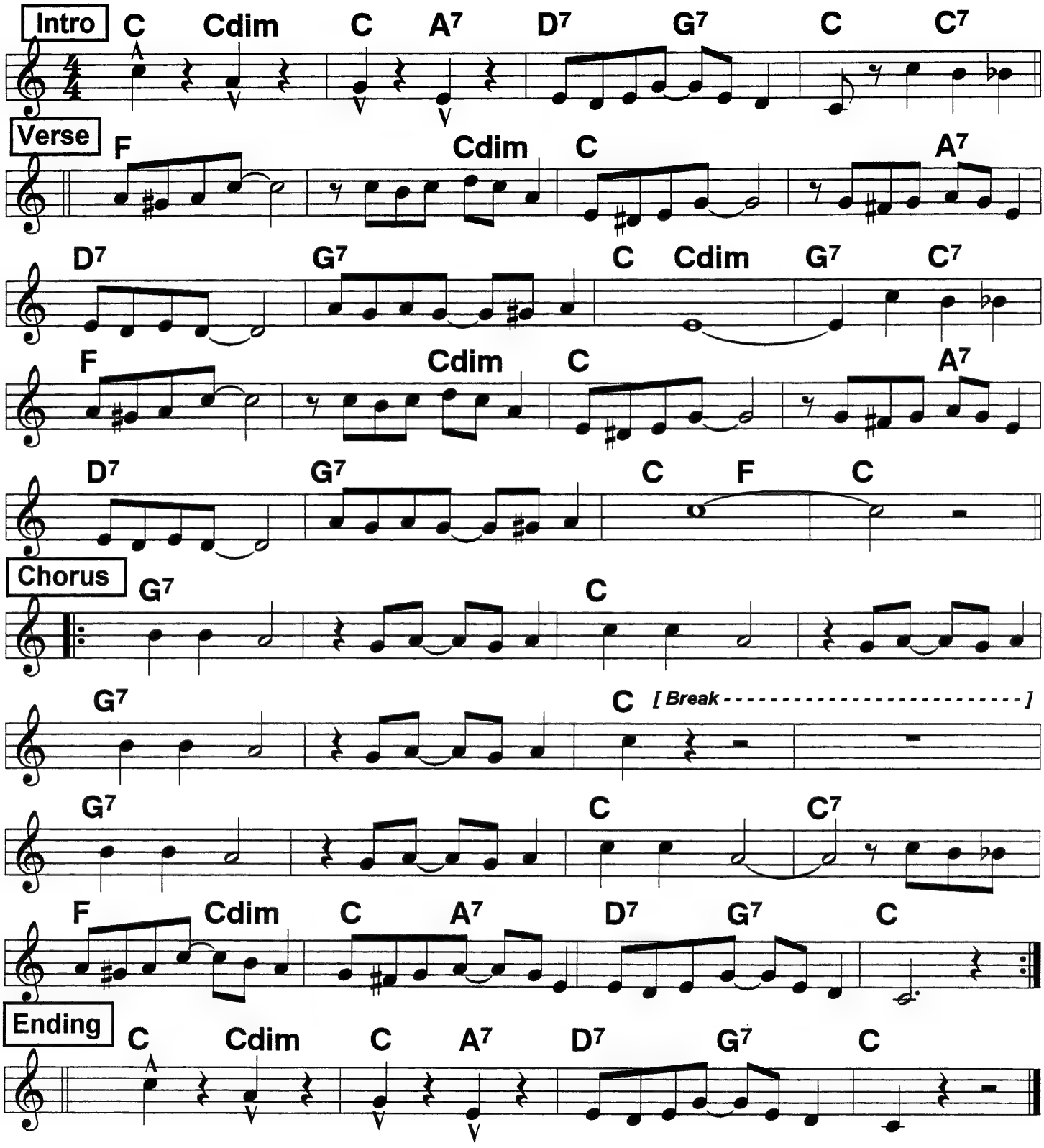
c. C. Williams, 1933



Bogalusa Strut

♩ = 182

c. Sam Morgan, 1927

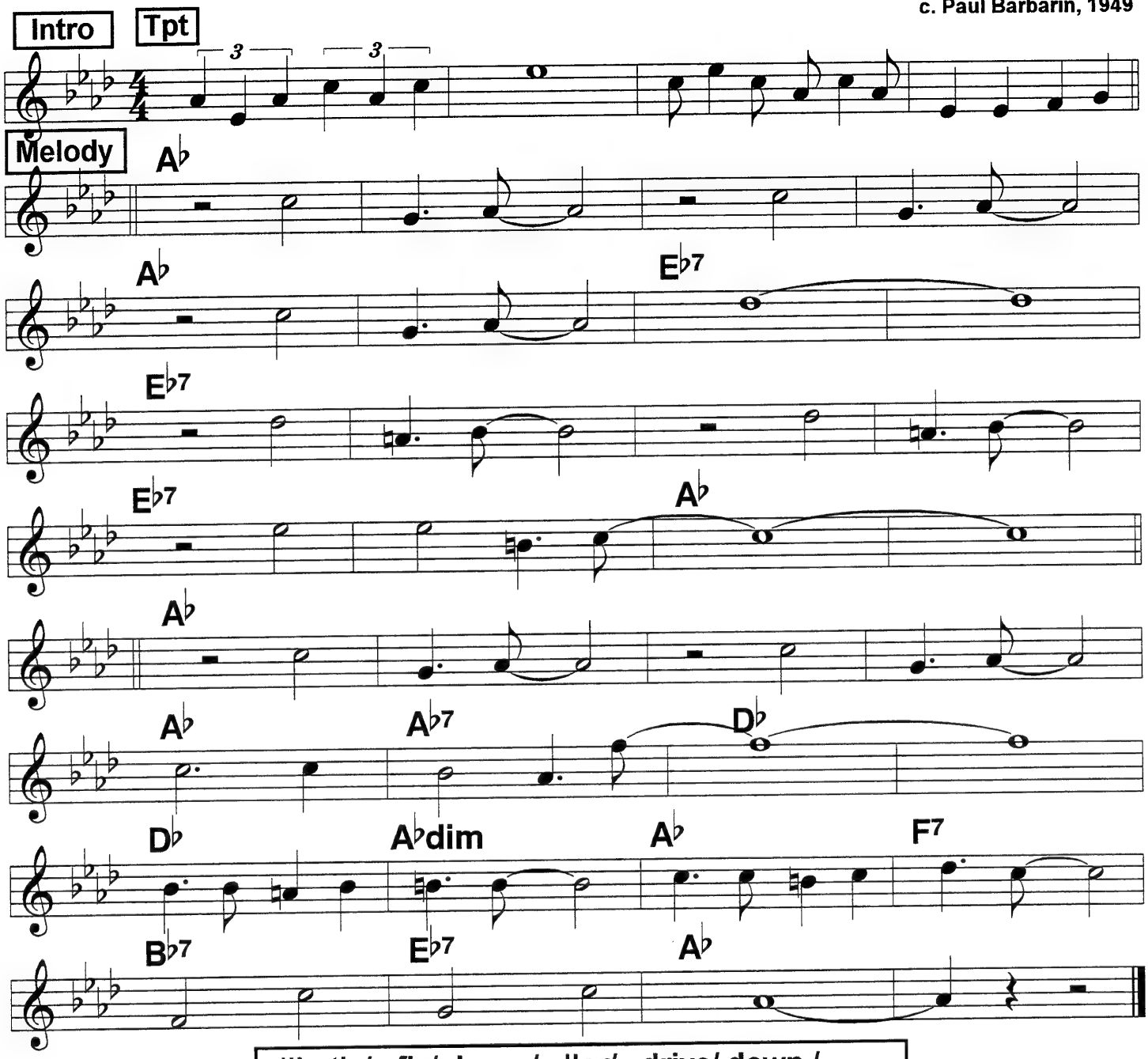


Routine: Intro, Verse, Chorus, Solos on Chorus, Verse, Chorus, Ending

Bourbon Street Parade

2-beat, march tempo ♩ = 192

c. Paul Barbarin, 1949

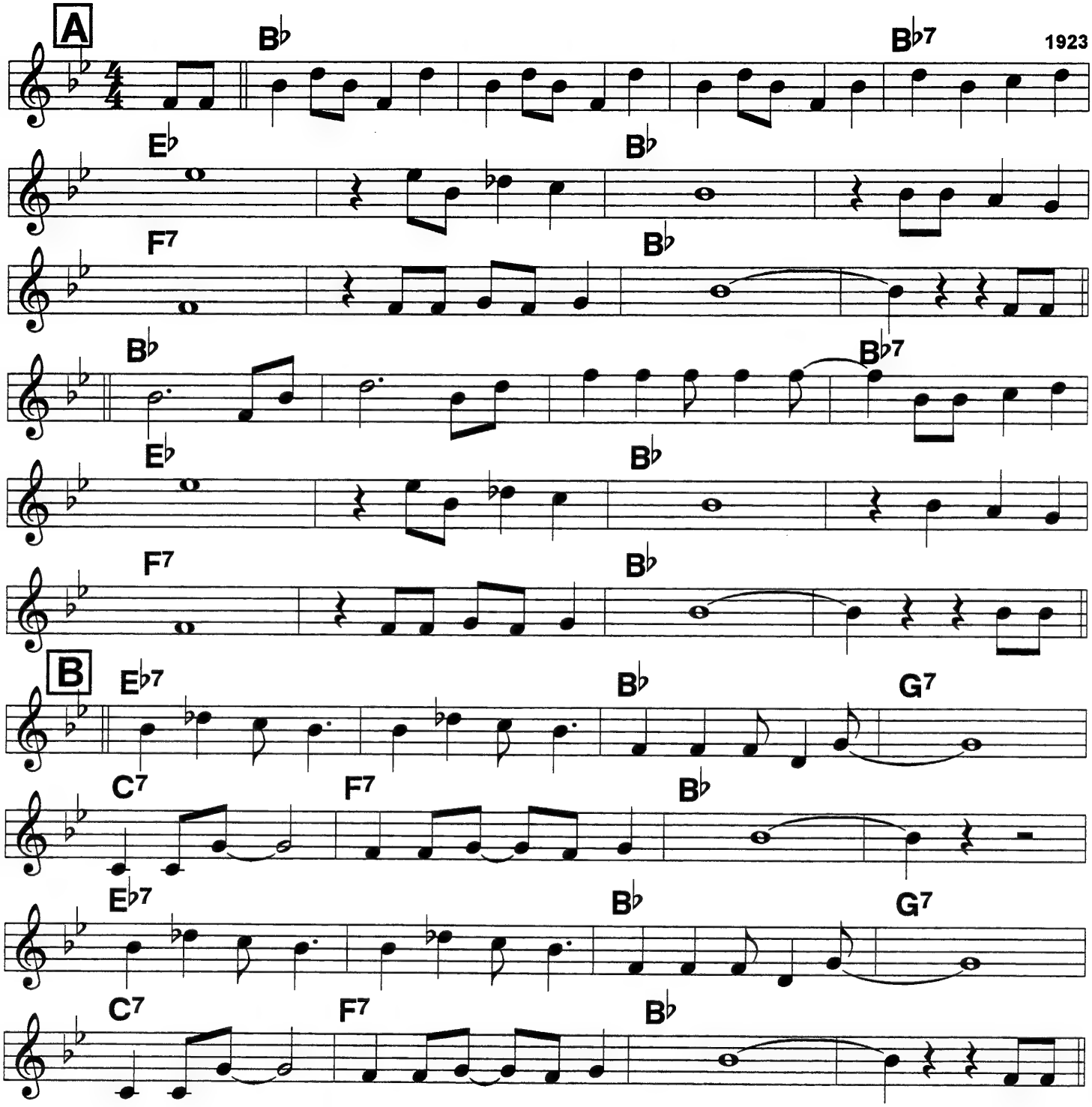


||Let's/ fly/ down,/ ||or/ drive/ down,/
||to/ New/ Or-/ leans/// ////
||That/ cit-/y,/ ||it's pret-/ty,/
||his-/ tor-/ic scenes./// ////

||I'll/ take/ you,/ ||pa-/ rade/ you,/
Down// on Bour-/bon/ Street./// ////
We'll hit all the hot/ spots,/
you'll meet all the big/ shots,/
Down/ on/ Bour-/bon/ Street./// ////

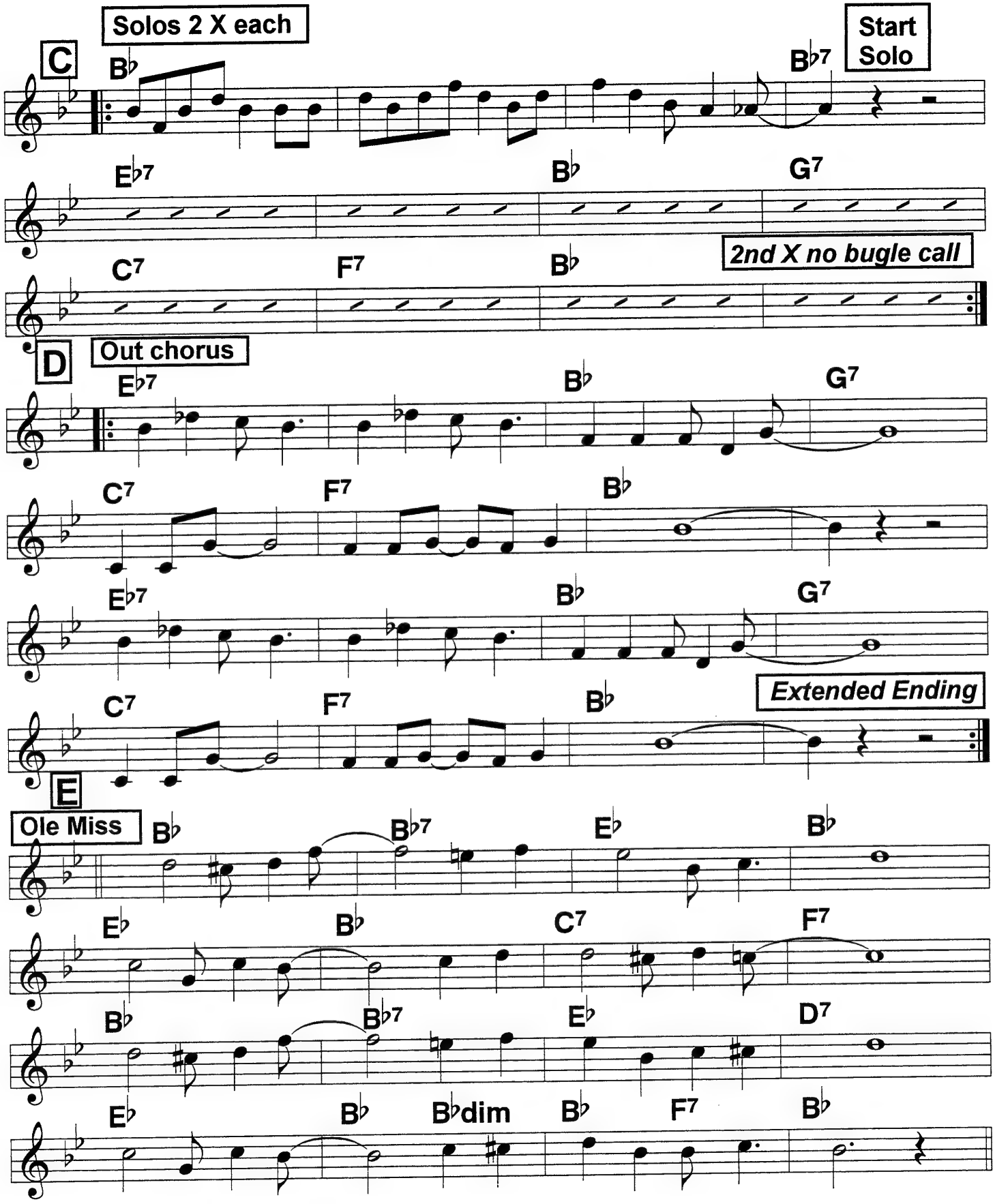
Bugle Call Rag (1)

♩ = 196



No definitive version. This is a basic outline that you can fool with: each instrument do a bugle call on A, followed by the band. On C, band do bugle call before each solo. D 2-3 X, out. New Orleans bands sometimes insert the OLE MISS strain, band 1 X or with solos. A Line 1 & 4, C line 1, are all bugle calls that can be used any place.

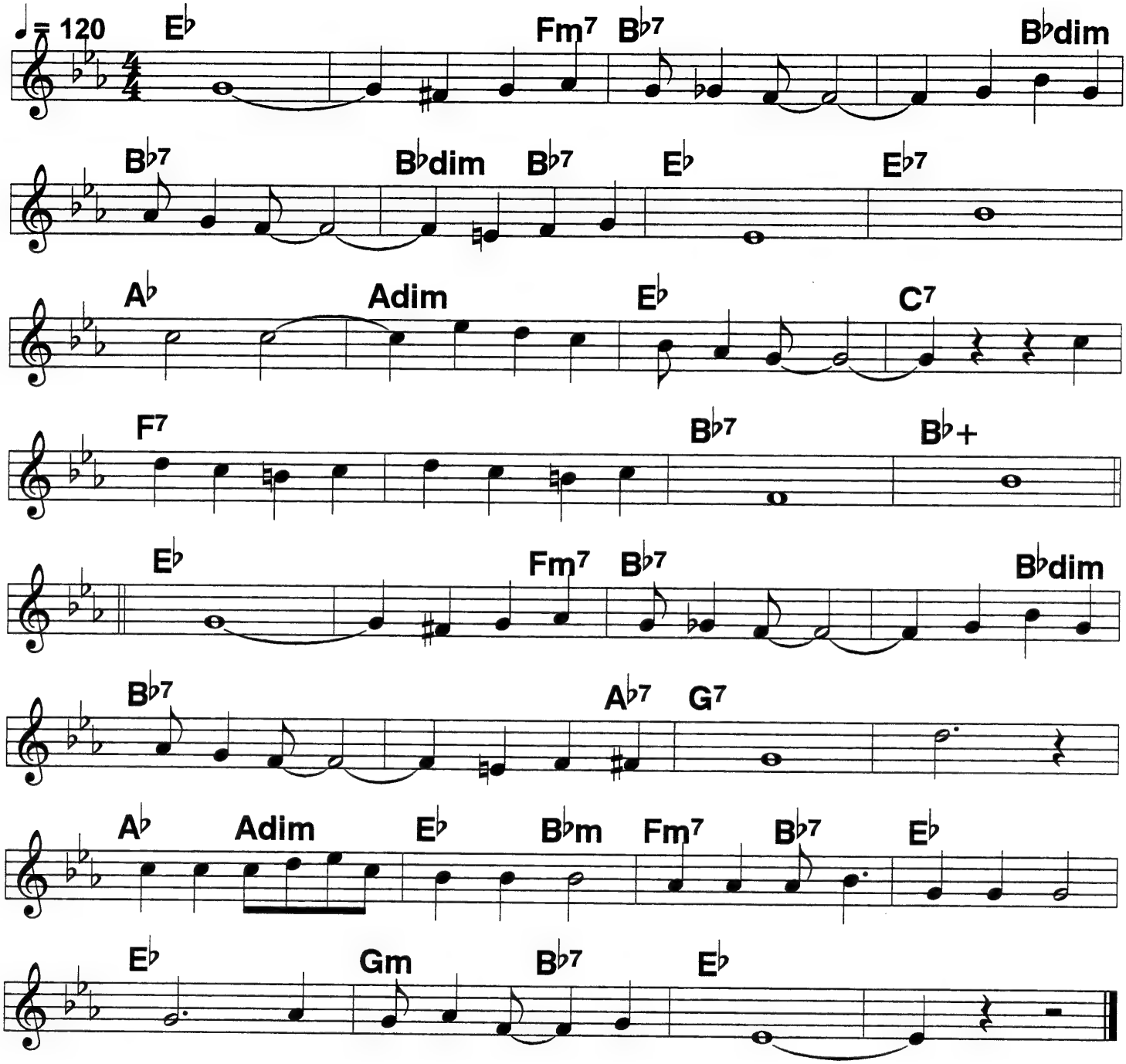
Bugle Call Rag (2)



Breeze

C. Williams, 1929, Wingy Manone, 1935; c. 1919

Ballad

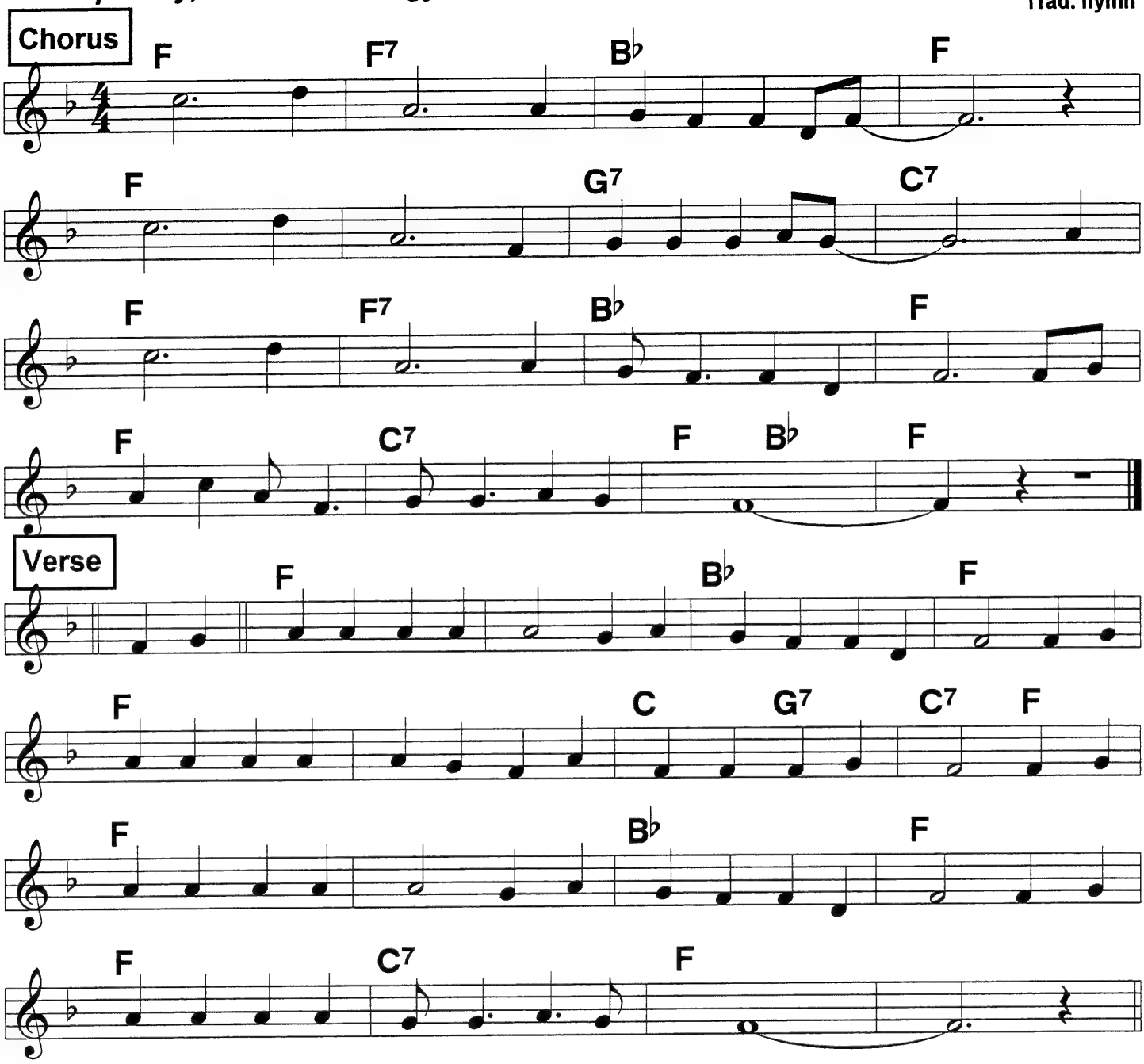


By And By

♩ = 166

Street parady, shoulder swingy

Trad. hymn



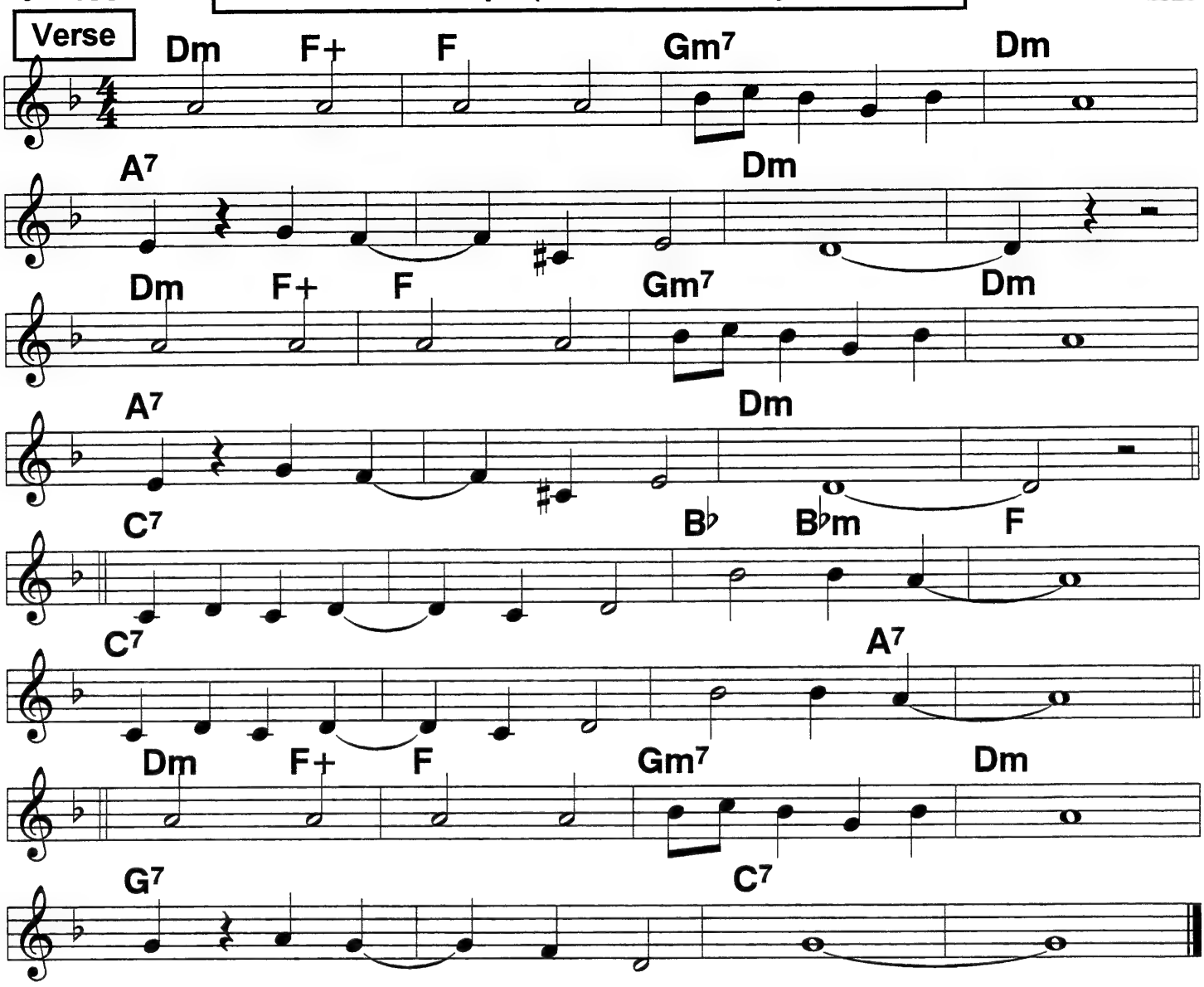
Bye Bye Blackbird (1)

Square 2-beat

♩ = 198

SING-ALONG tempo (do CHORUS only): ♩ = 162

1926

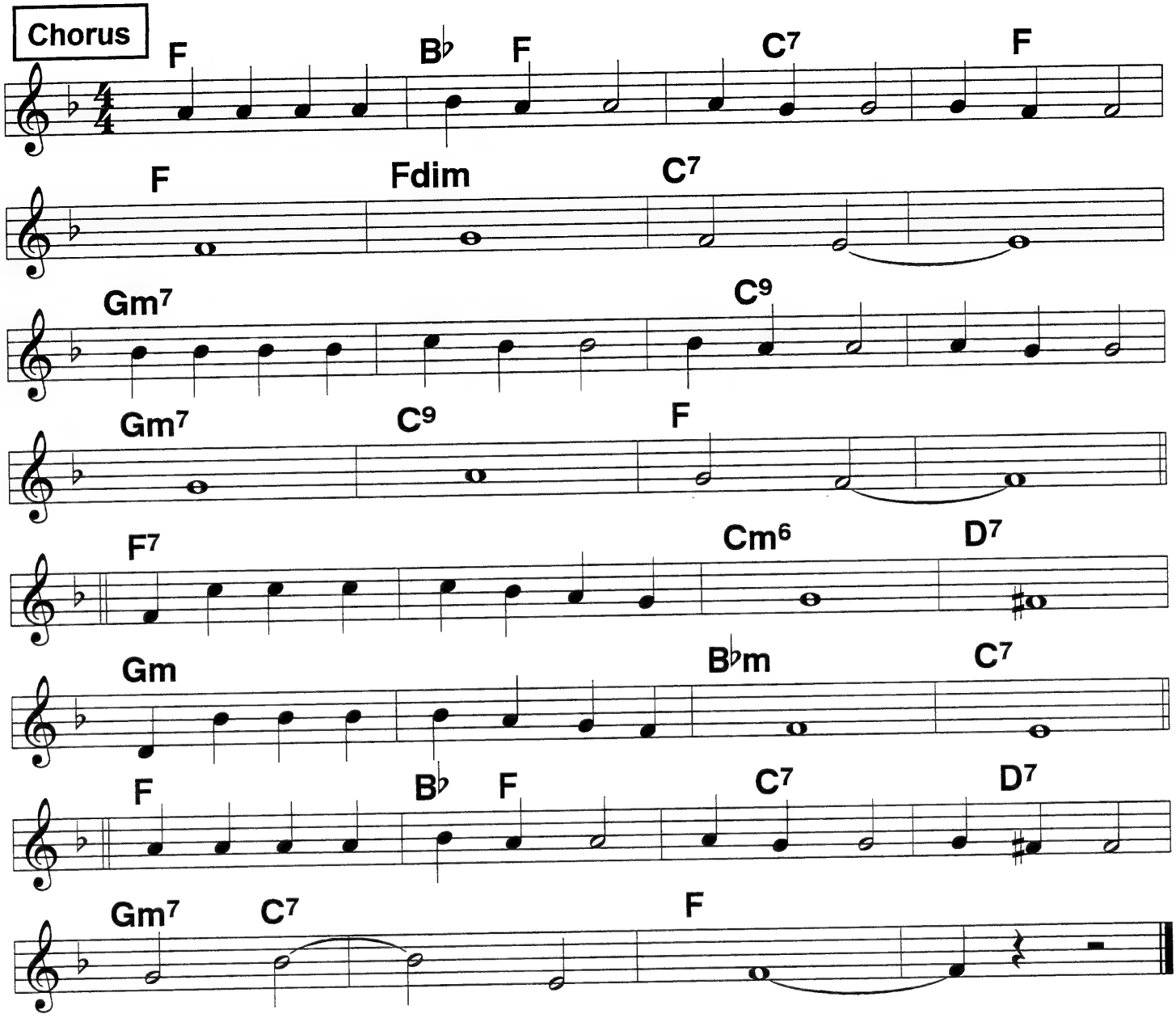


Verse:
Black/-bird/ black-/bird/ singing the blues all day.///
Right| outside /of my/ door./// /|||
Black-/bird/ black-/bird/ why do you sit and say,///
"There's| no sun- /shine in/ store."/// //||

All through the win- /ter you/ hung/ around ////
Now I begin /to feel/ home-/ward bound ////

Black/-bird/ black-/bird,/ gotta be on my way,///
Where| there's sun- /shine ga-/ lore./// ////

Bye Bye Blackbird (2)

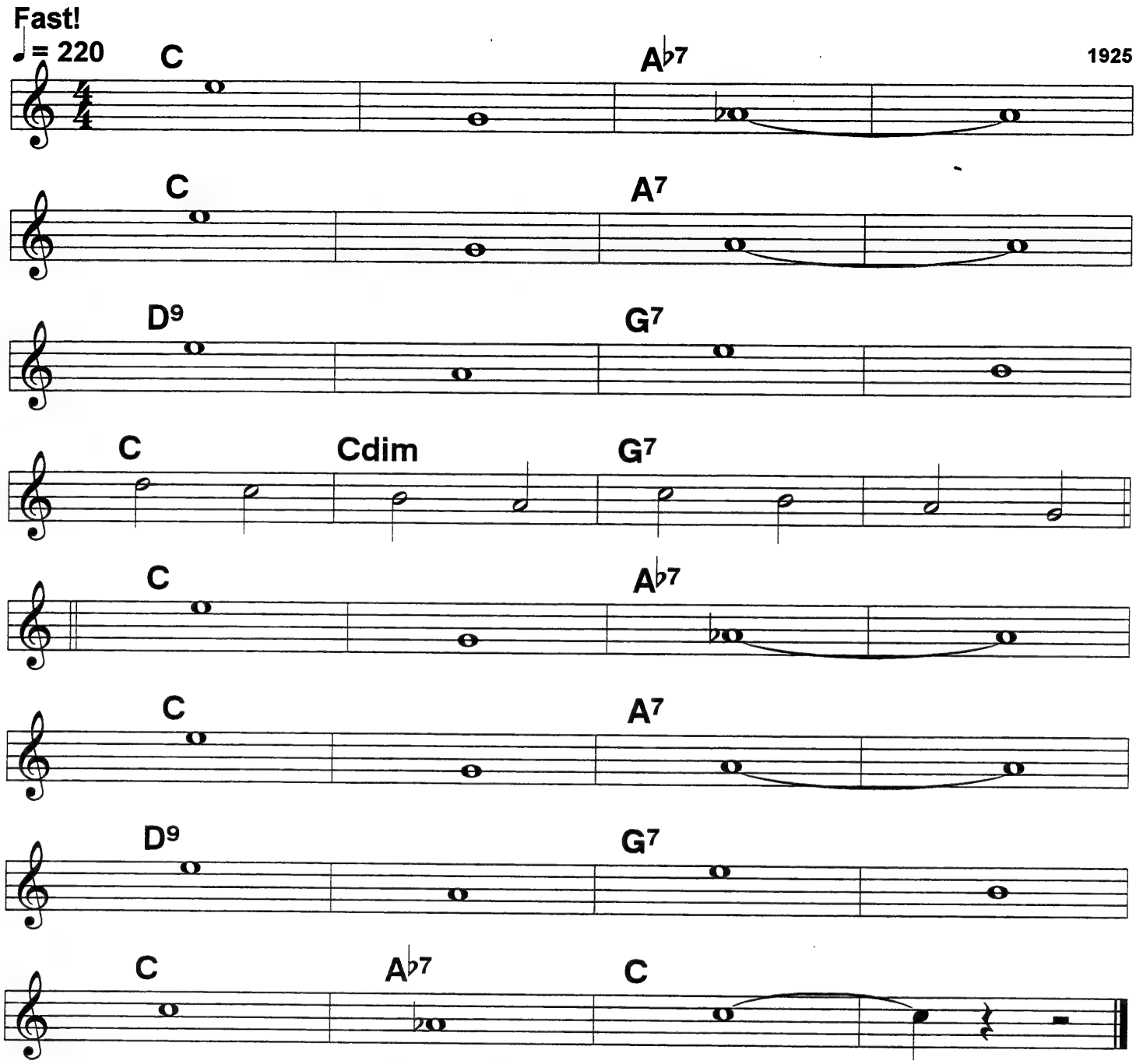


Chorus:
Pack up all my care and woe,/ here I go/ singing low/
Bye/// Bye/// black-/bird./ ////
Where somebody waits for me,/ sugar's sweet,/ so is she./
Bye/// Bye/// black-/bird./ ////

No one here can love and under- stand/// me,///
Oh what hard luck stories they all hand/// me.///

Make my bed and light the light,/ I'll arrive/ late tonight/,
Black-/bird/ //bye/ Bye./// /|||

Bye Bye Blues

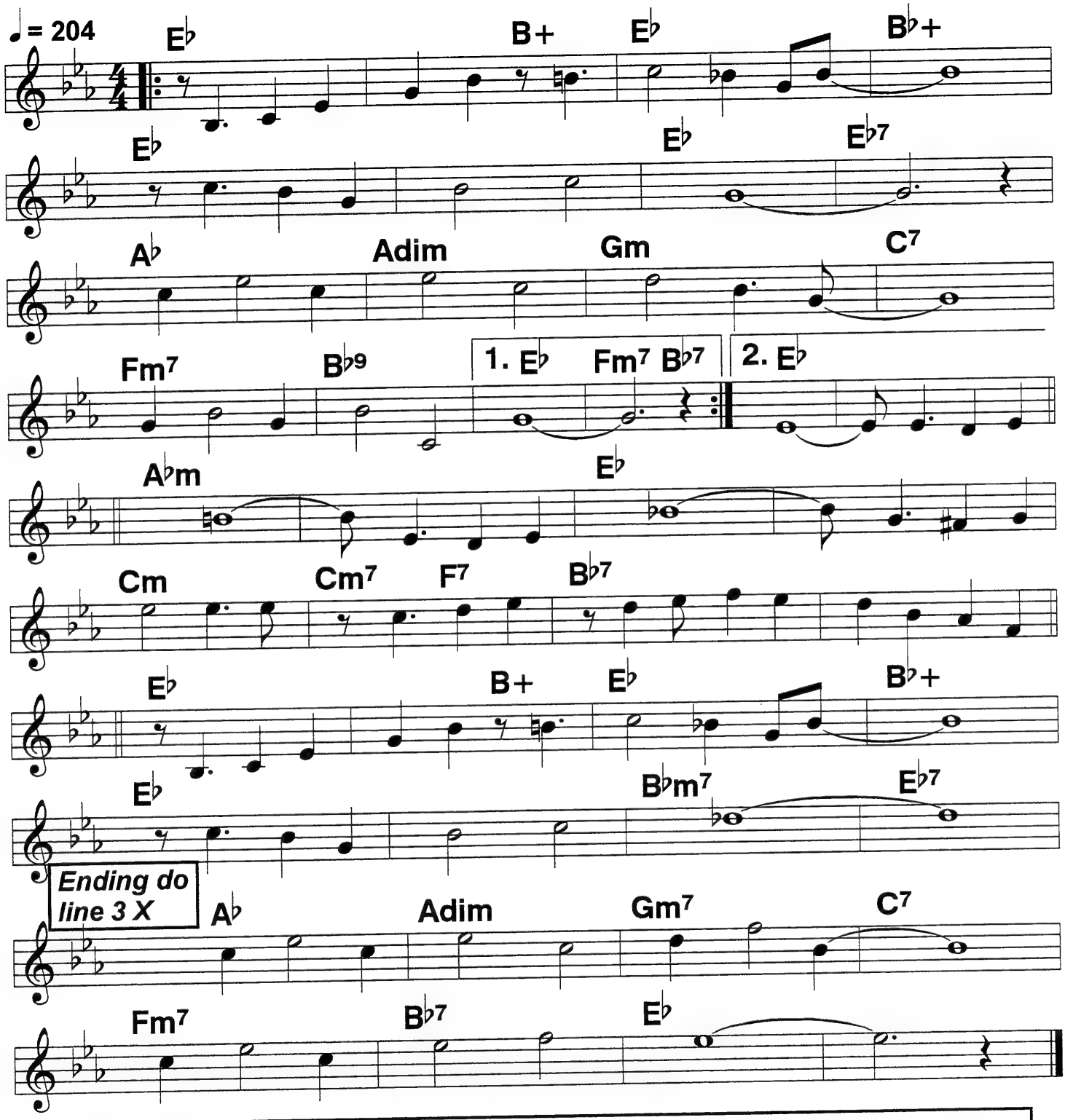


Bye/// Bye/// blues./// ////
Bye/// Bye/// blues./// ////
Bell/// ring./// Birds/// sing.///
Sun/ is/ shin-/ing/ no/ more/ pin-/ing./

Just/// we/// two./// ////
Smil-/// ing/// through./// ////
Don't/// sigh/// don't/// cry.///
Bye/// Bye/// blues./// ///|

Cabaret

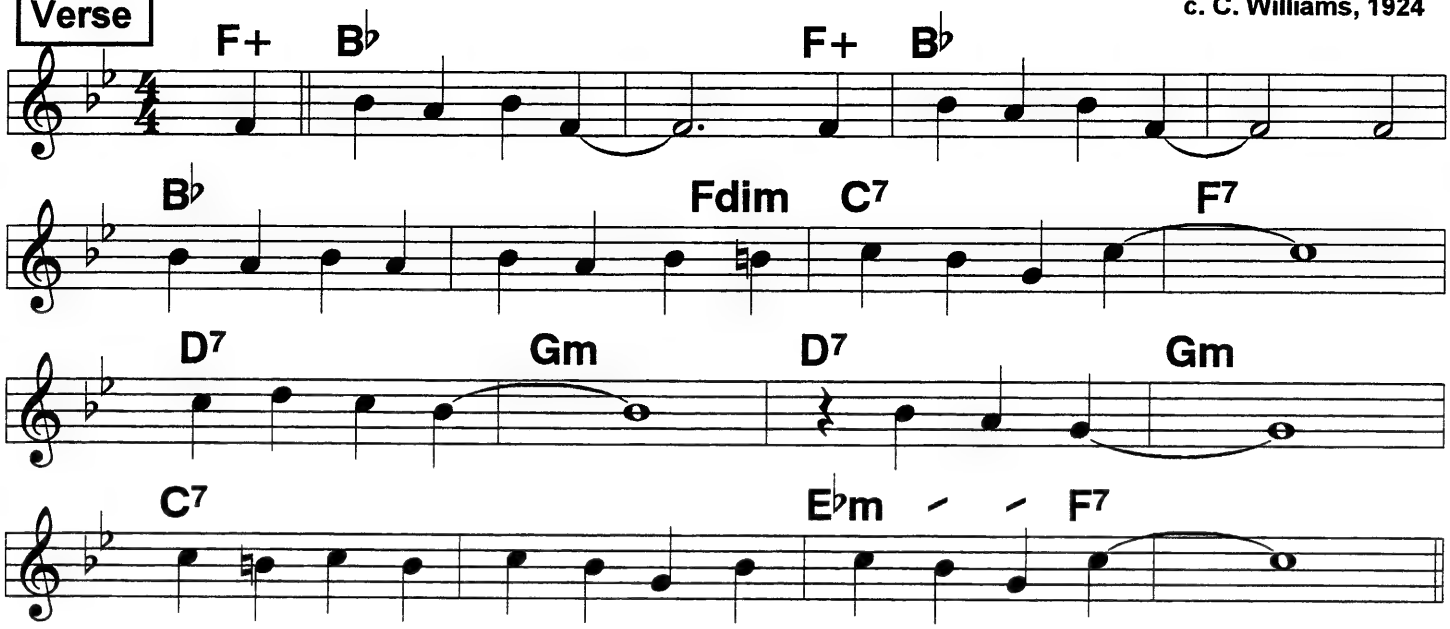
1966



ENDING: Play next to last line 3 X, Extend last line--double value of notes.

39 Cakewalkin' Babies From Home (1)

Armstrong/Bechet
c. C. Williams, 1924



Verse:
(Cake) walkers may come, /// cake walkers may go, ////
But I wanna tell you 'bout a couple I know. ////
High steppin pair, //// |debonaire. ////
When it comes for bus'ness not a soul/ can com- pare.///

Chorus:
Here they/ come //// |Look at them syncopatin'
Goin'/ some, //// |look at them demonstratin'
Talk of the town, //// Green and/ Brown, ////
pickin' 'em up |and// layin' ' em down. ////

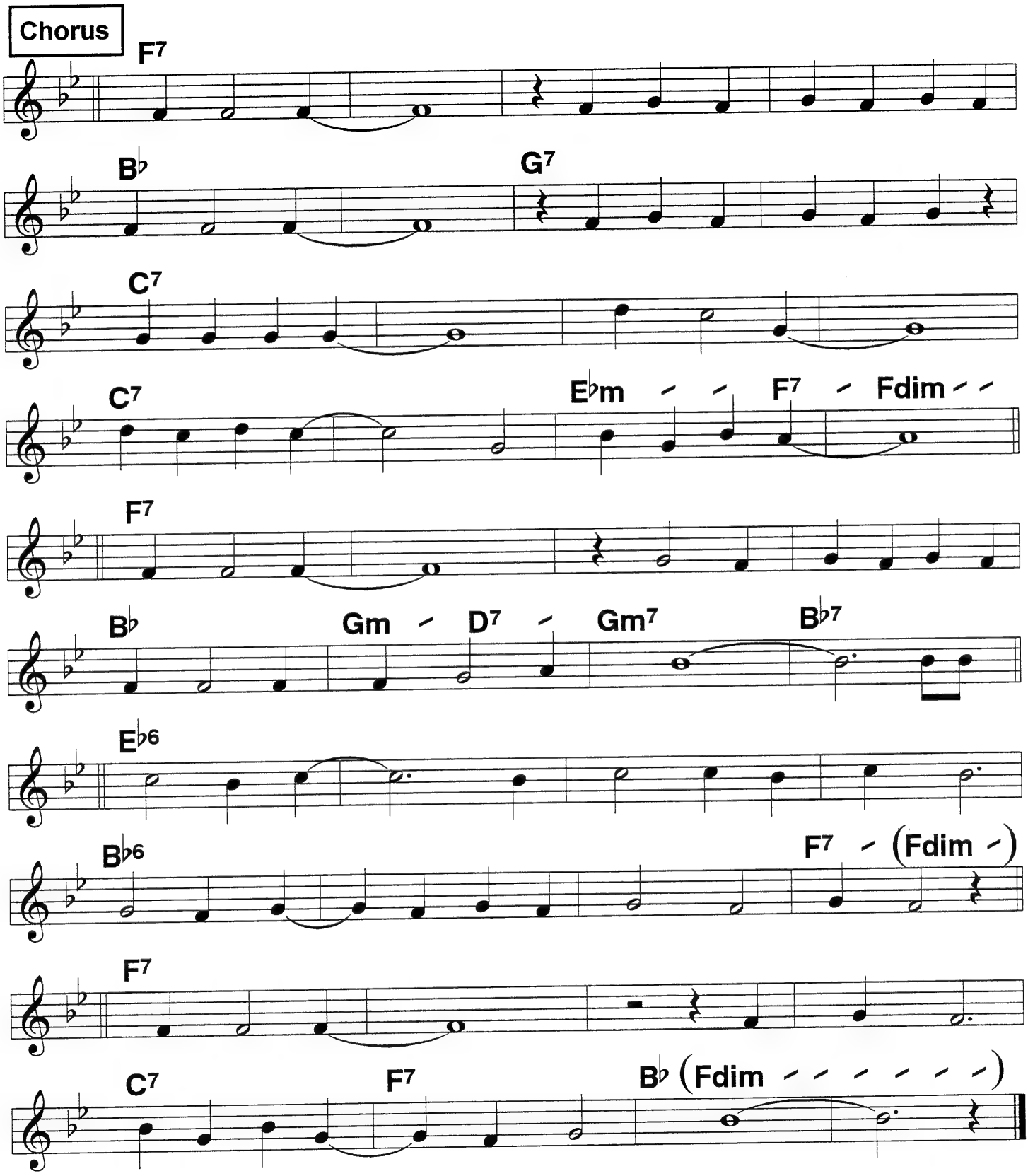
Dancin'/ fools, //// that's what they like to call 'em, they're
In/ a class | of/ their own./// ////

The on-/ly way /for them to lose/ is to cheat 'em//
you/ may tie /'em, but you'll ne-/ver/ beat 'em/ |

Strut that/ stuff, ||They/ don't do nothin' diff'rent'||
Cake walkin' ba- /bies from/ home./// /// |

2 main records, Jan. 1925: w/ Alberta Hunter in Ab; w/Eva Taylor, in Bb.

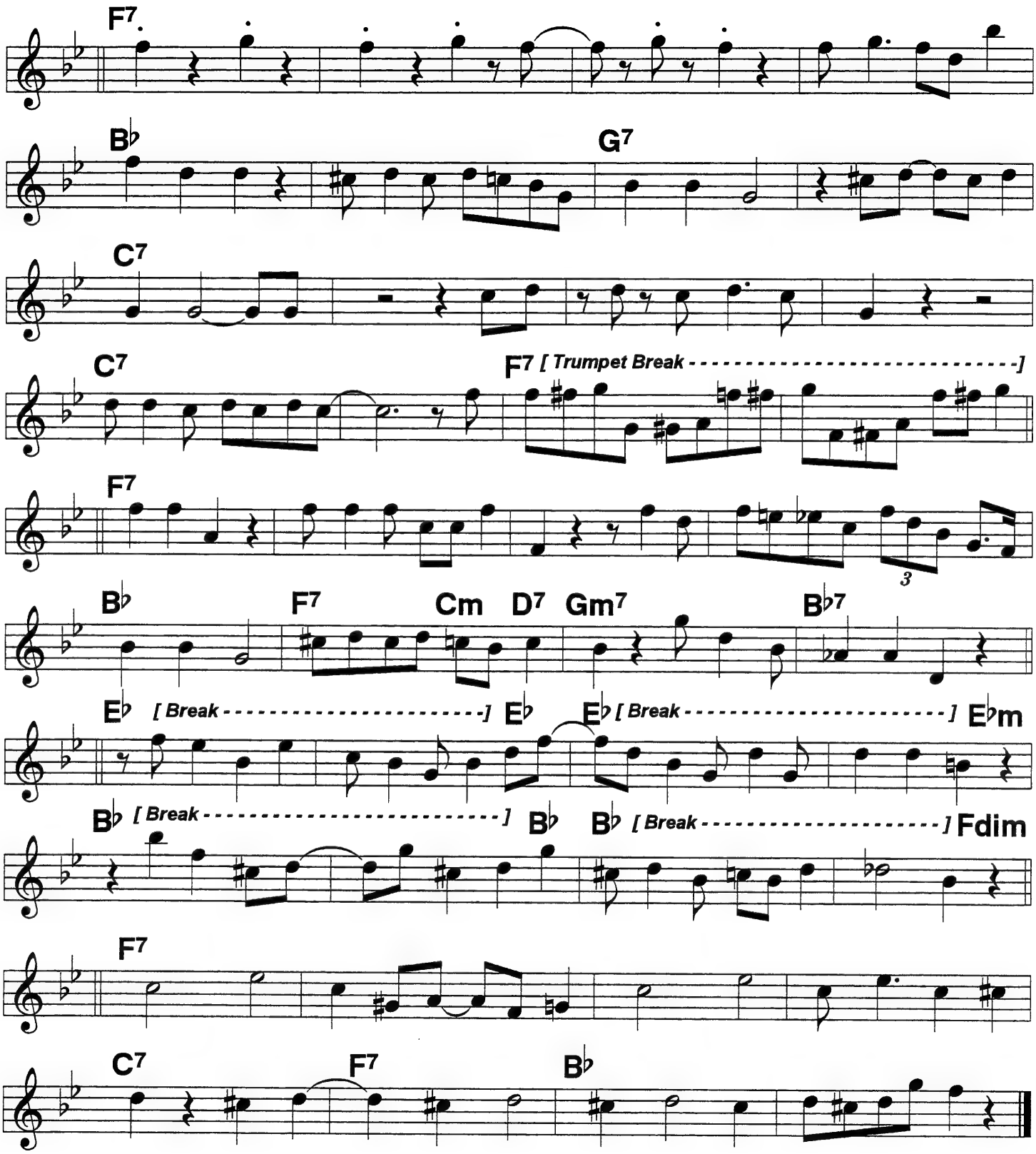
Cake Walkin' Babies (2)



Cake Walkin' Babies (3)

Armstrong's out chorus

From the Clarence Williams Blue Five 1/8/25 record with Armstrong, Bechet, Eva Taylor voc.



California Here I Come

1924

Square 2-beat ♩ = 218

Chorus

C | C+ | F

G7 | Gdim | G7 | C

C | Cdim | G7

C | Cdim | G7

C | C+ | F

G7 | Gdim | G7 | C | A7

Dm | A7 | Dm | E♭dim | E7 | Am

D7 | Dm | G7 | C

Verse

Em | B+ | Em7 | A7 | Am7

Em | C7 | B7 | 1. Em E6 | B+ Em | 2. Em

G7 | Dm7 | B♭m | G7 | 1. F | C | 2. F | C | B7

Em | B+ | Em7 | A7 | Am7

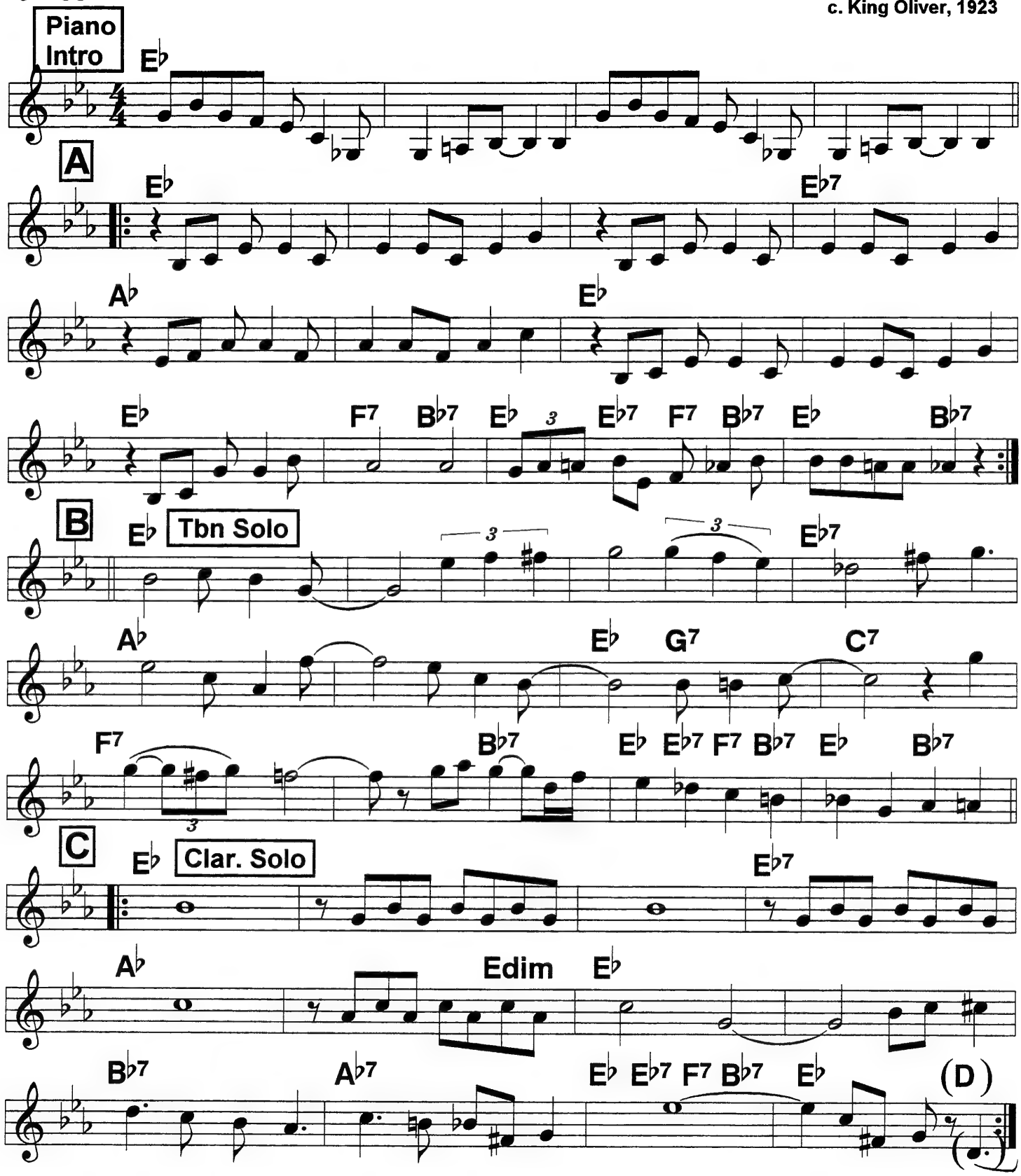
Em | C7 | B7 | Em | G7 | Gdim | G7 | G+

Chorus is in C

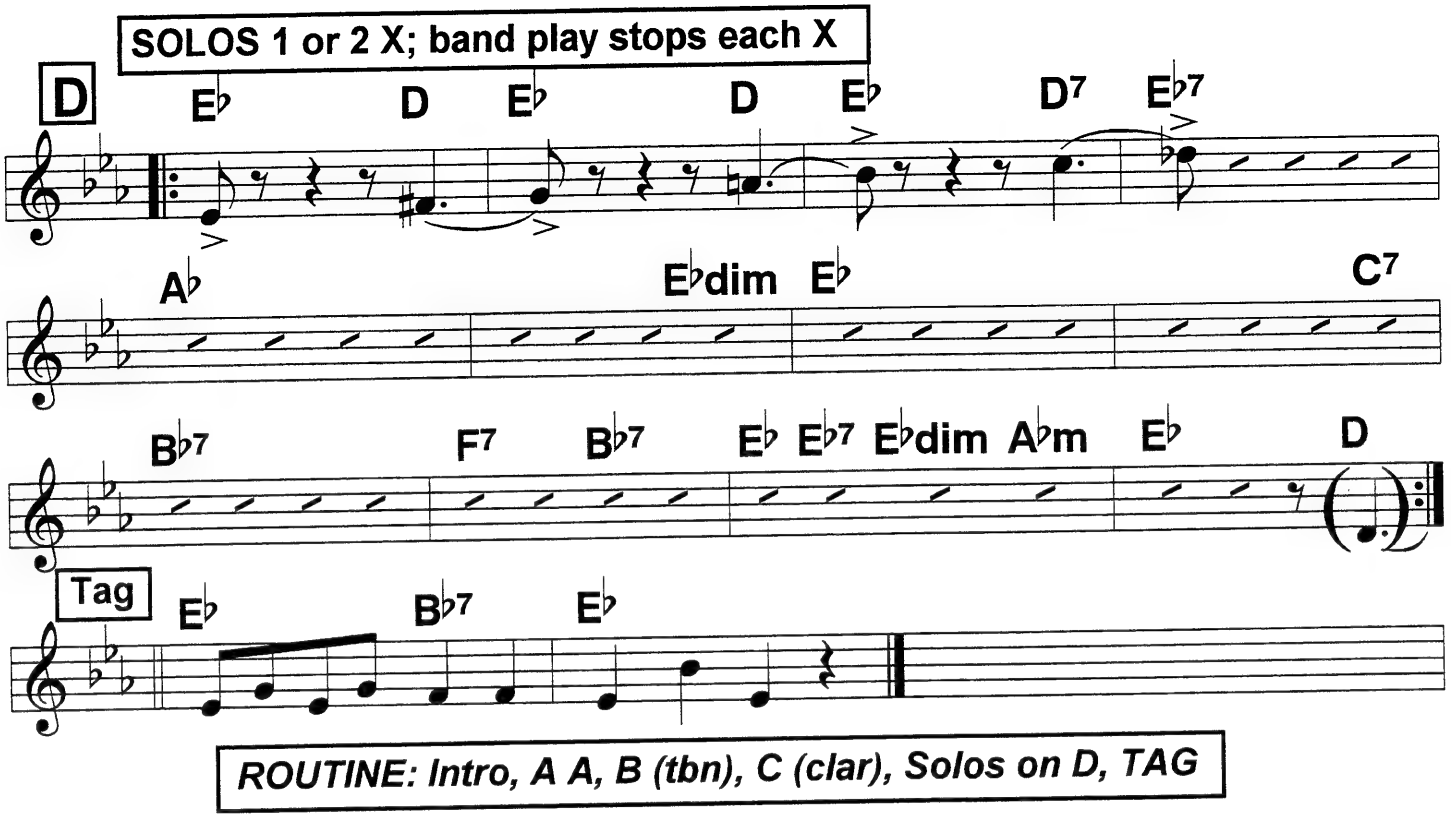
Campmeeting Blues (1)

♩ = 95 4/4

c. King Oliver, 1923



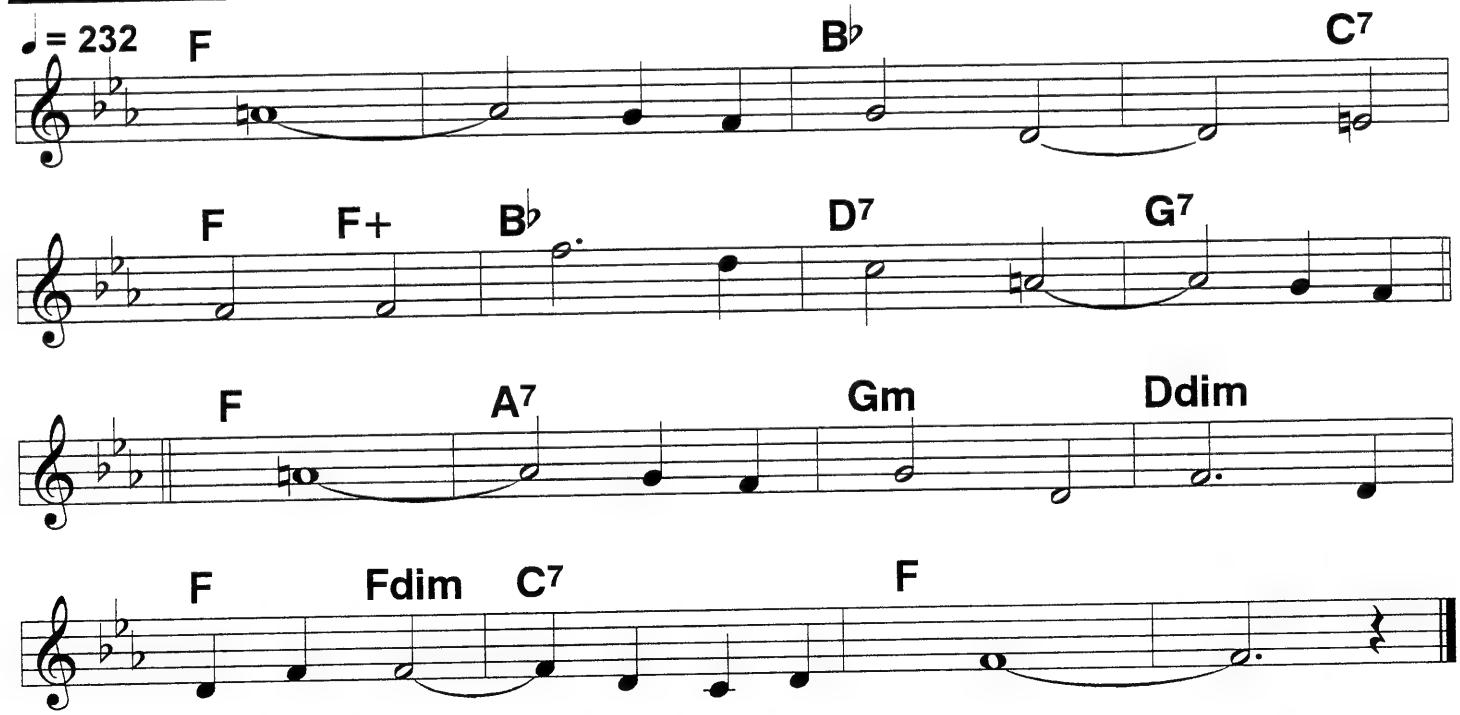
Camp Meeting Blues (2)



Dear Old Southland

Hot

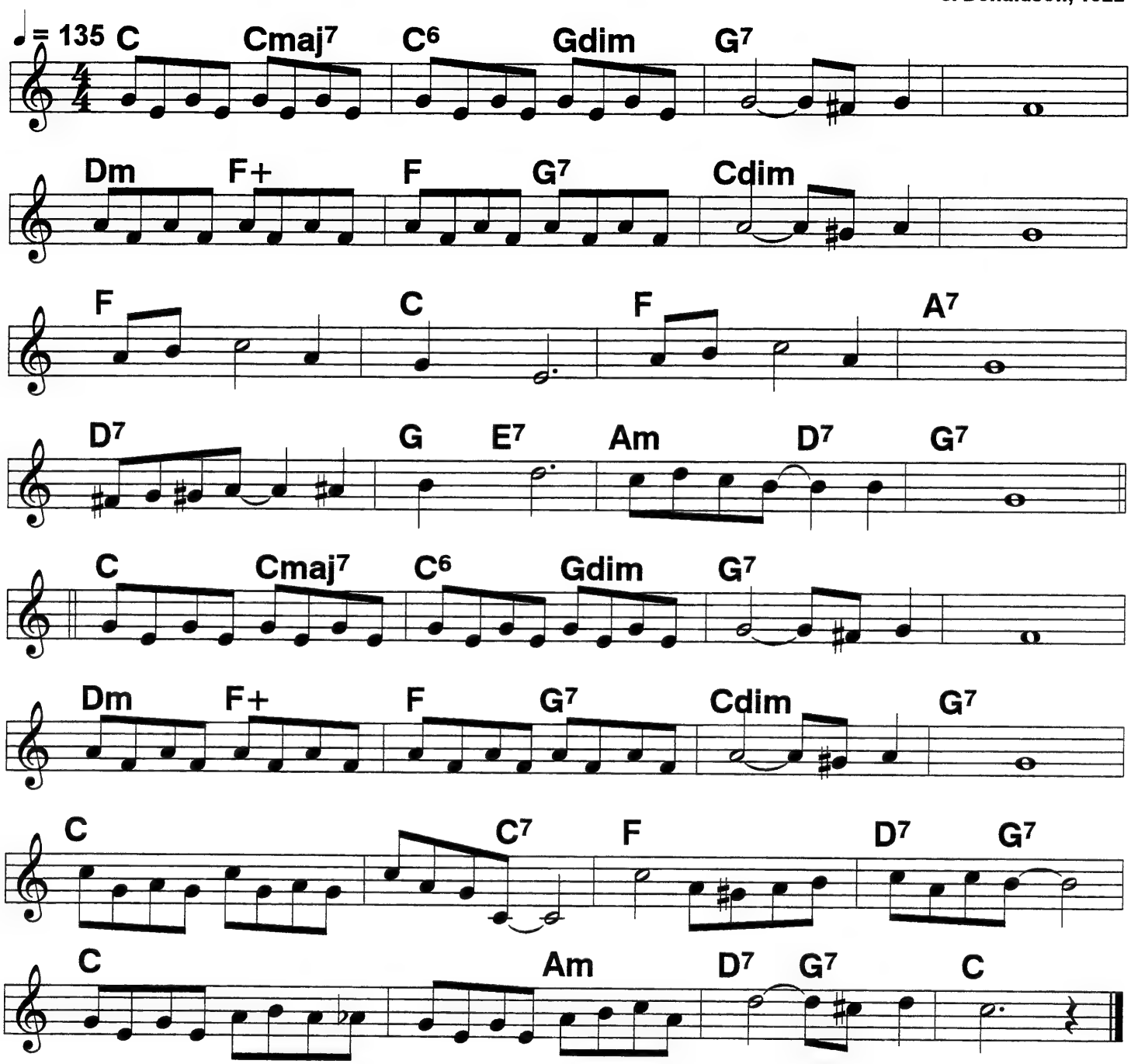
Armstrong, Goodman, Dukes of Dixieland; c. 1922



Carolina In the Morning

2-beat

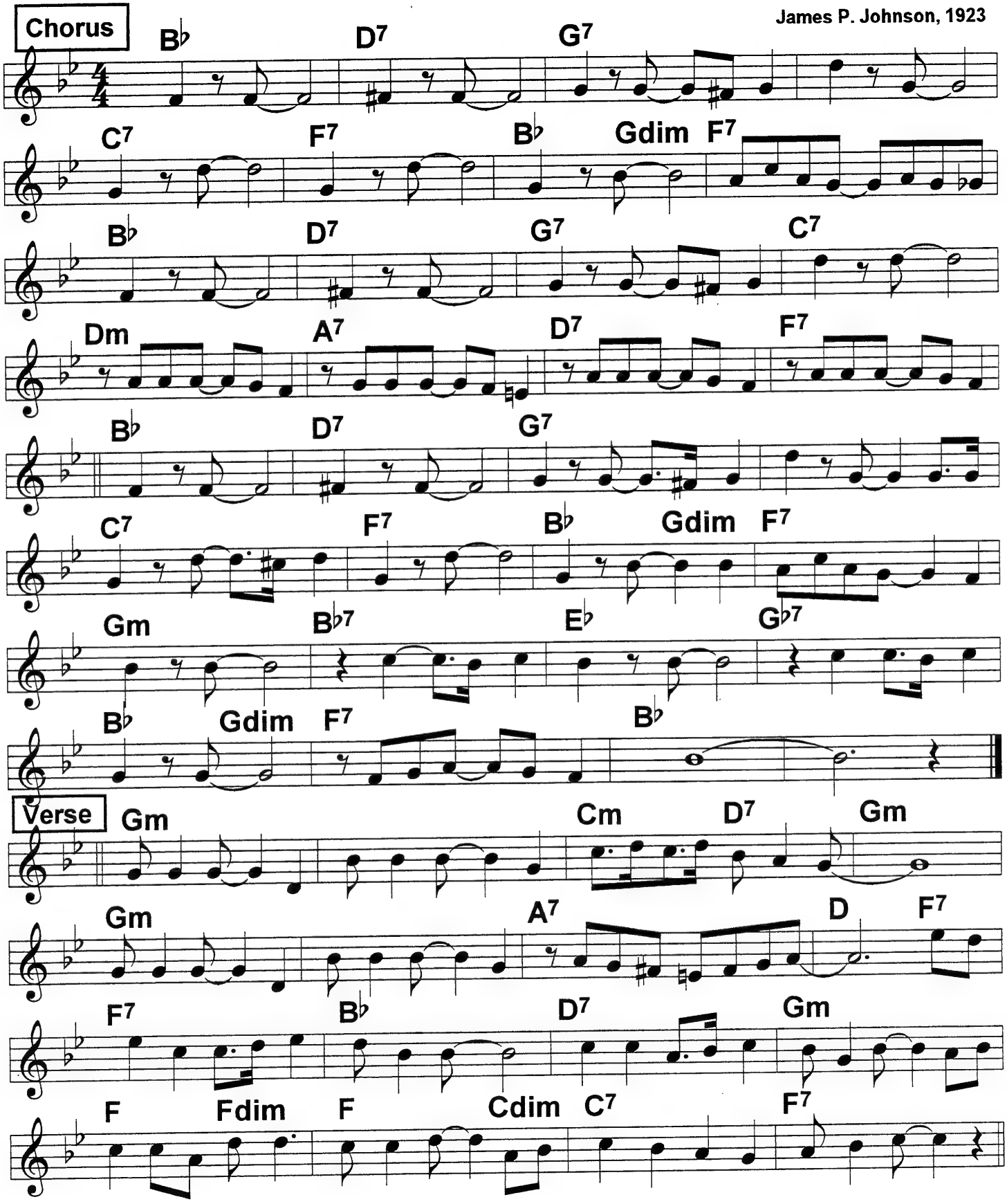
c. Donaldson, 1922



Charleston

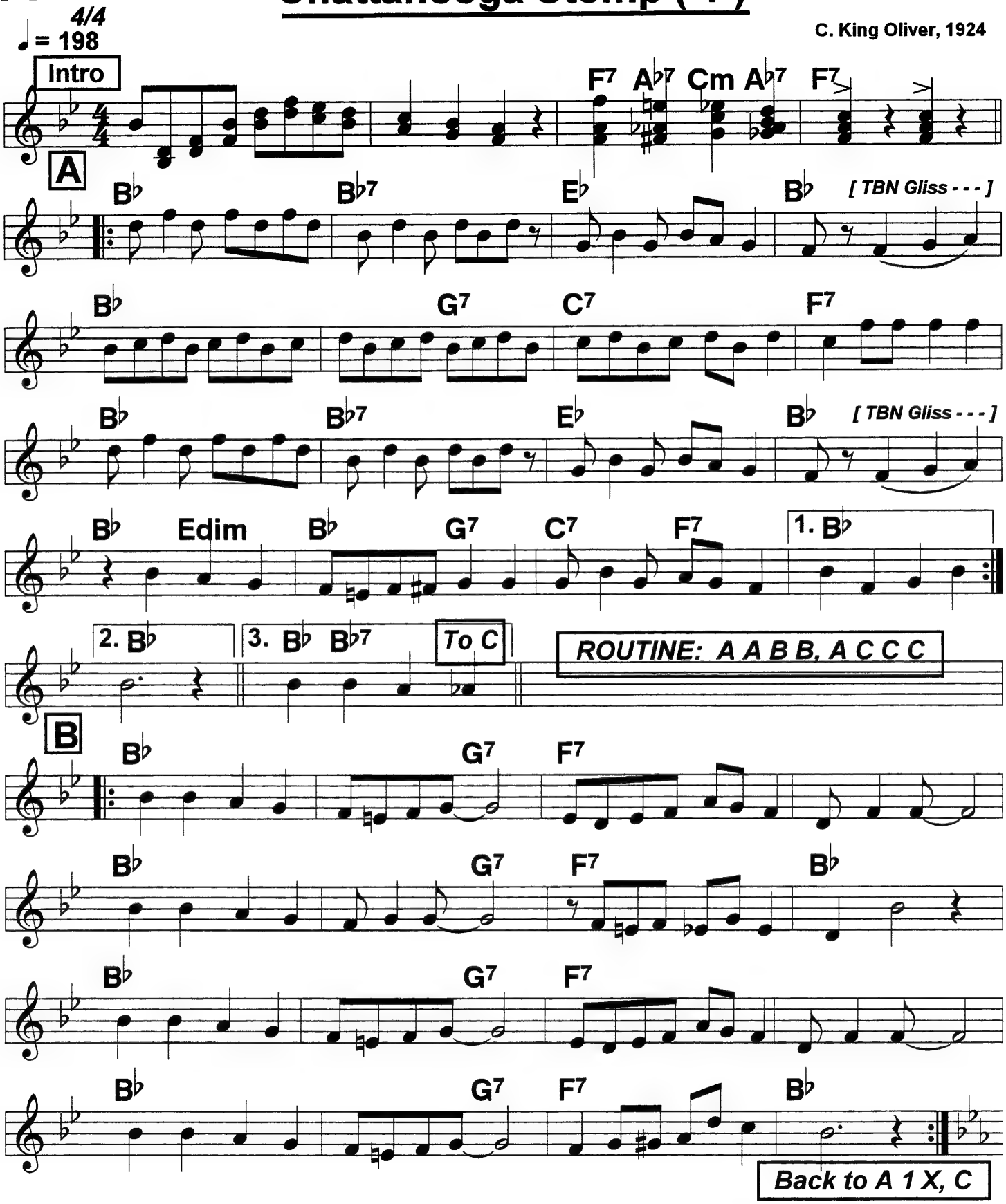
♩ = 202

James P. Johnson, 1923

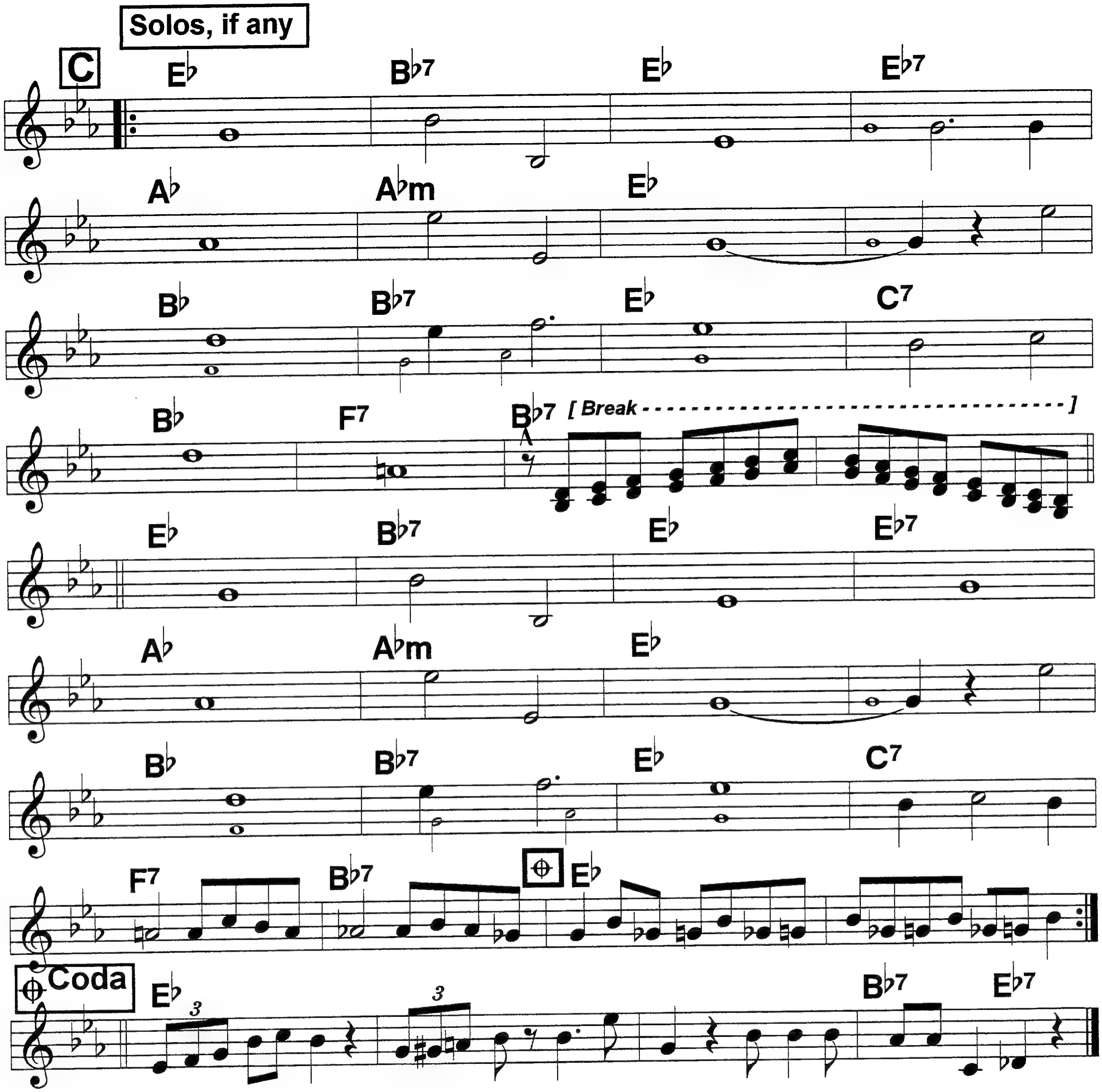


Chattanooga Stomp (1)

C. King Oliver, 1924



Chattanooga Stomp (2)



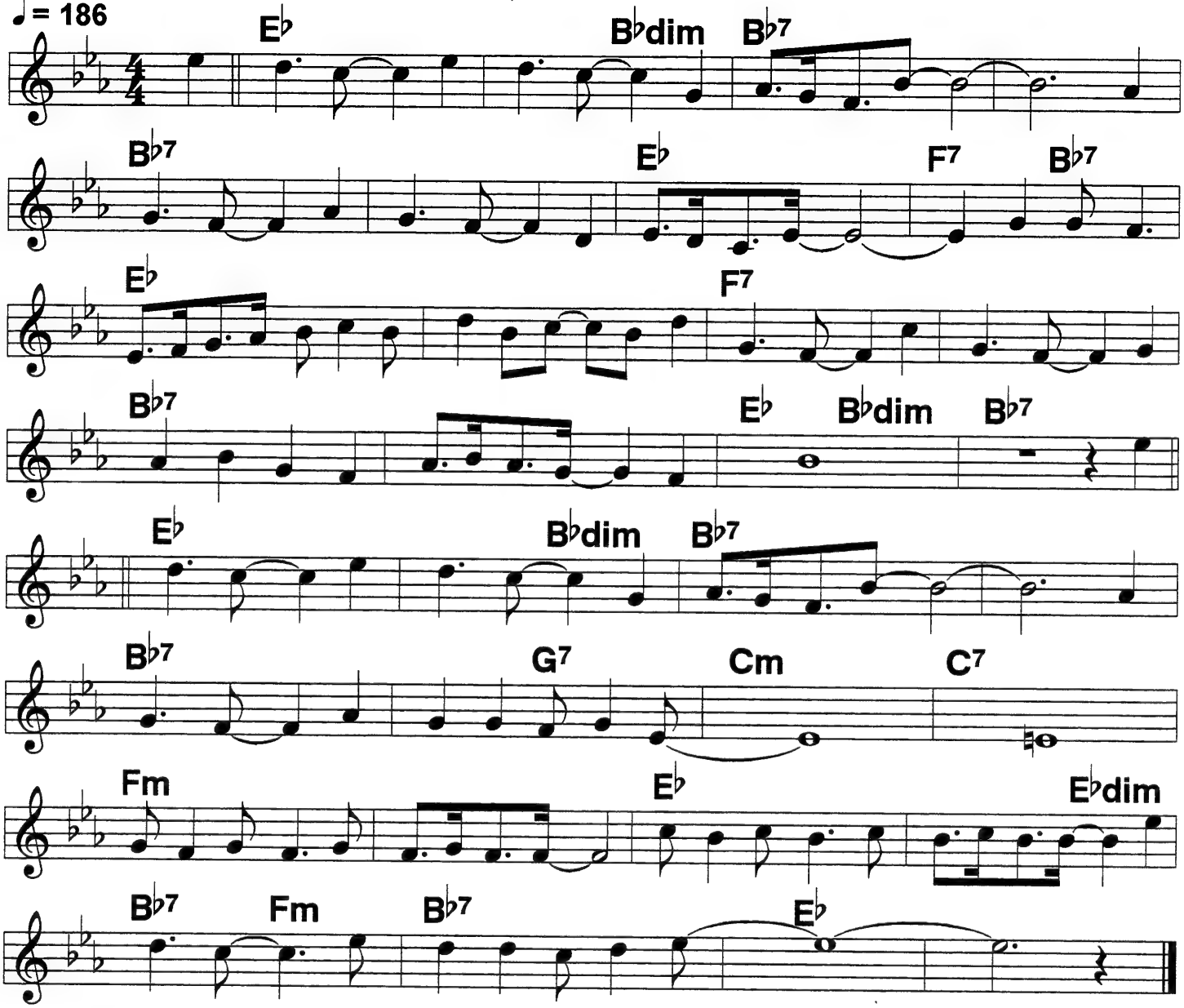
ROUTINE: AA BB A CCC extended ending. Play as set piece, or do solos on C, 3 out choruses, one as written, jam out chorus.

The melody line is a suggestive distillation of the Oliver record's very complex arrangement.

Chicago (That Toddlin' Town)

4/4 swingy
♩ = 186

c. Fisher, 1922

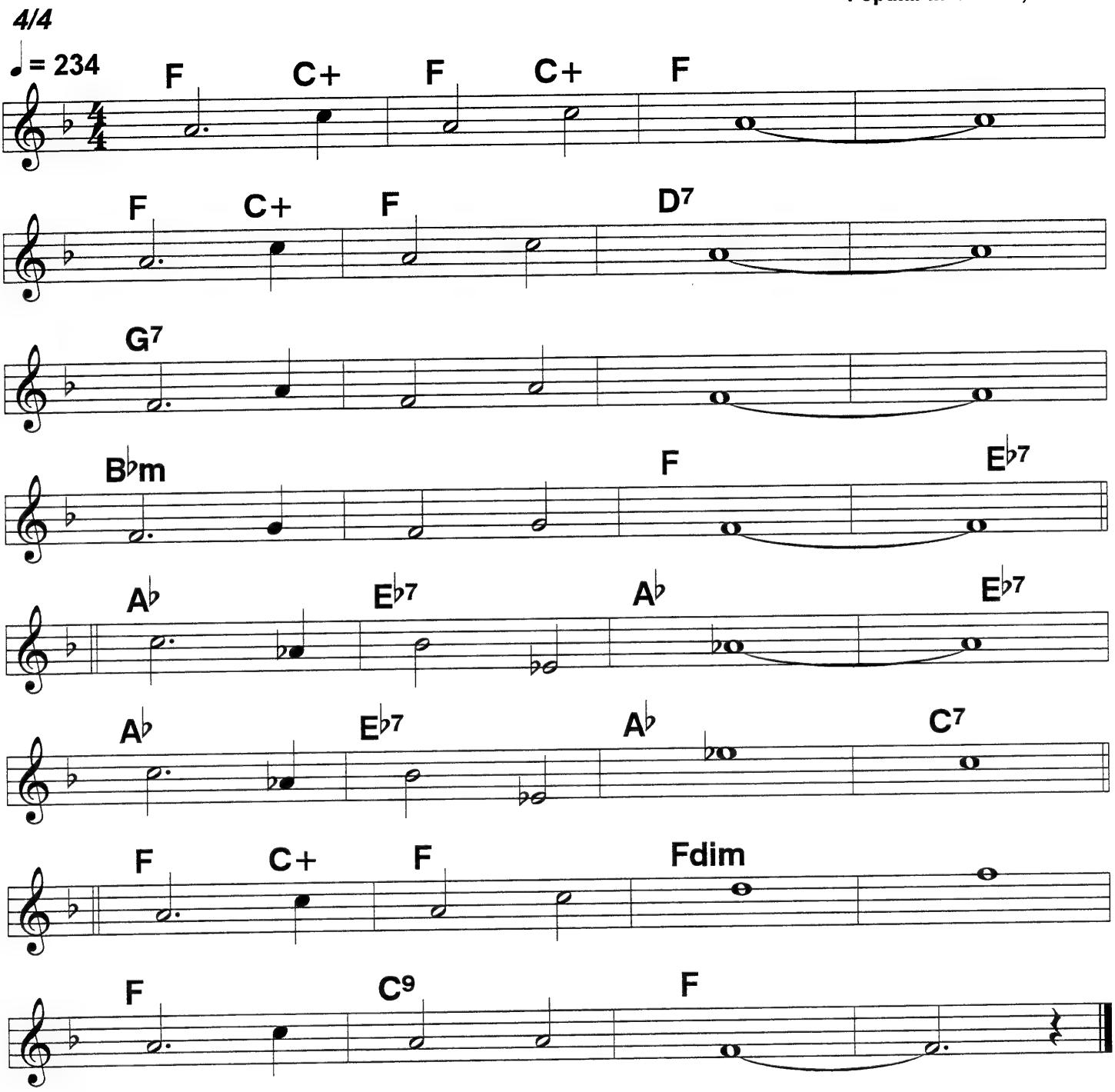


(Chi-) Ca/go, Chi- ca-/go, that toddlin' town,/ (toddlin' town.) Chi-
Ca-/go, Chi- ca-/go, I'll show you around./ / show you around.
Bet your bottom dollar you'll lose your blues in Chi-
ca-/go, Chi- ca-/go, the
Town that Billy Sunday could not shut down./// ||| On

State/ Street, that great/ Street, I just want to say, just want to say, they
Do things/ they don't do on Broad- way. /// Say,///
They have the time, the time of their life,/
I met a man he danced with his wife In Chi-
Ca-/go, Chi- cago my home town./// ///|

China Boy

Popular in the 30s; c. 1922

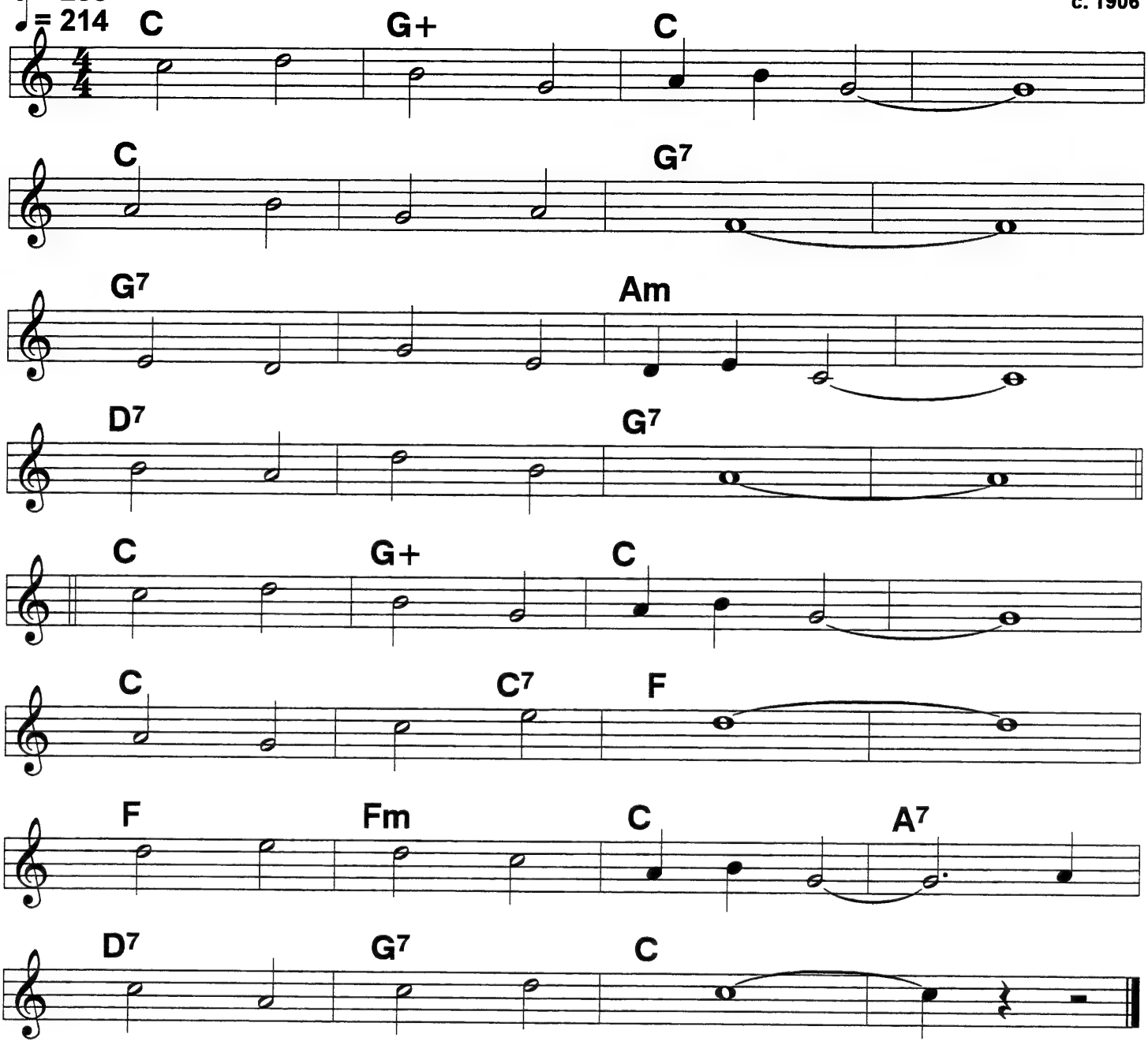


47

Chinatown My Chinatown

2-beat
♩ = 238
♩ = 214

c. 1906



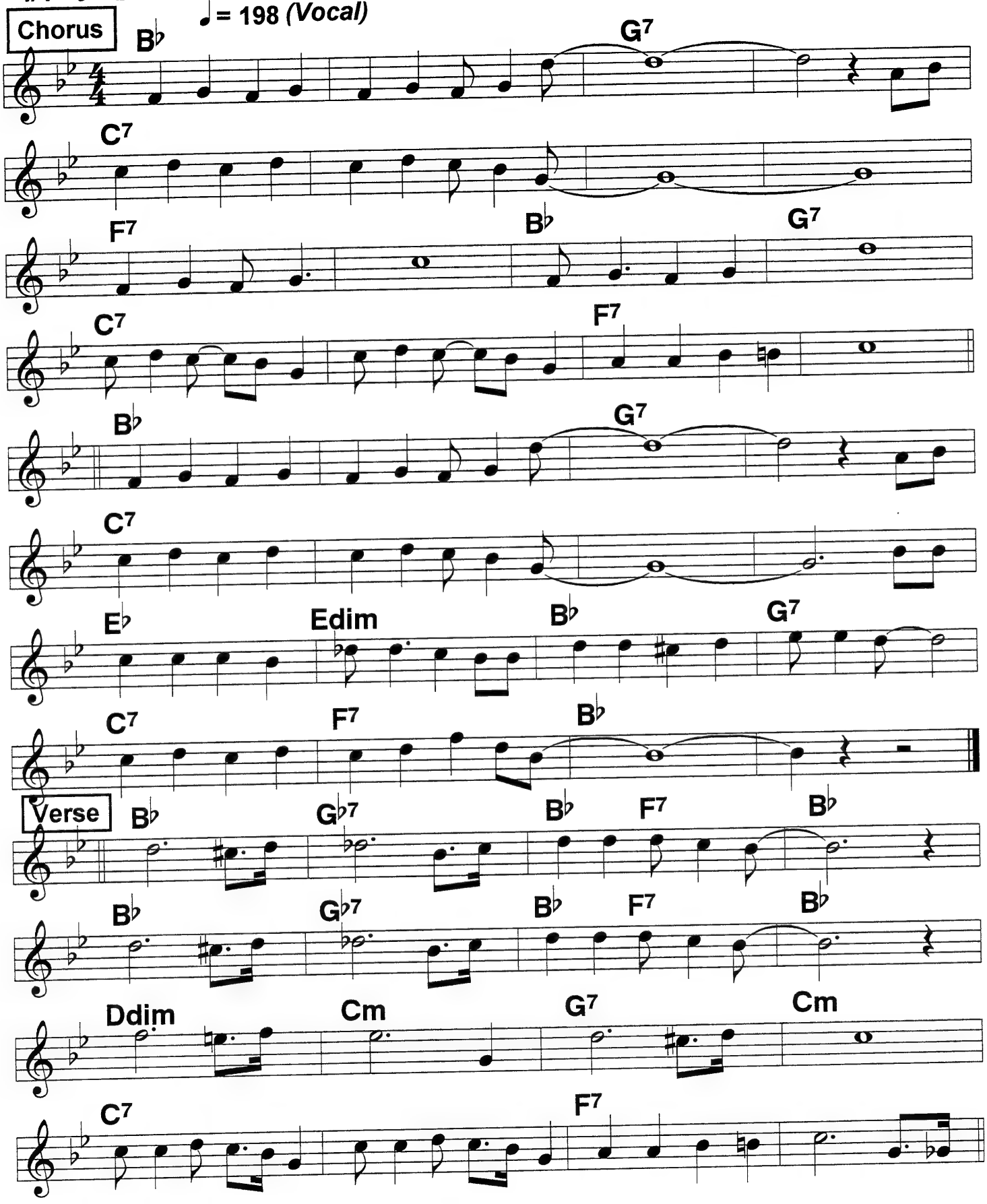
Chin-/a-/ town/ my/ Chinatown,/ ////
Where/ the/ lights/ are/ low./// ////
Hearts/ that/ know/ no/ other land./ ////
Drift-/ing/ to/ and/ fro./// ////

Dream-/y/ dream-/y/ Chinatown,/ ////
Al-/mond/ eyes/ of/ brown/// ////
Hearts/ seem/ light/ and/ life seems bright./ ///In
Dream-/y/ Chin-/a-/ town./// /|||

Coney Island Washboard

4/4 ♩ = 210

♩ = 198 *(Vocal)*



Clarinet Marmalade (1)

♩ = 214 *4/4 swingy*

c. ODJB, 1918

Intro

F | A7 | D7 |

G7 | C7 | F |

A

F | C+ | F | F7 |

B♭ | B♭m | F | F7 |

B♭ | B♭m | F | D7 |

G7 | C7 |

F | C+ | F | F7 |

B♭ | B♭m | F | F7 |

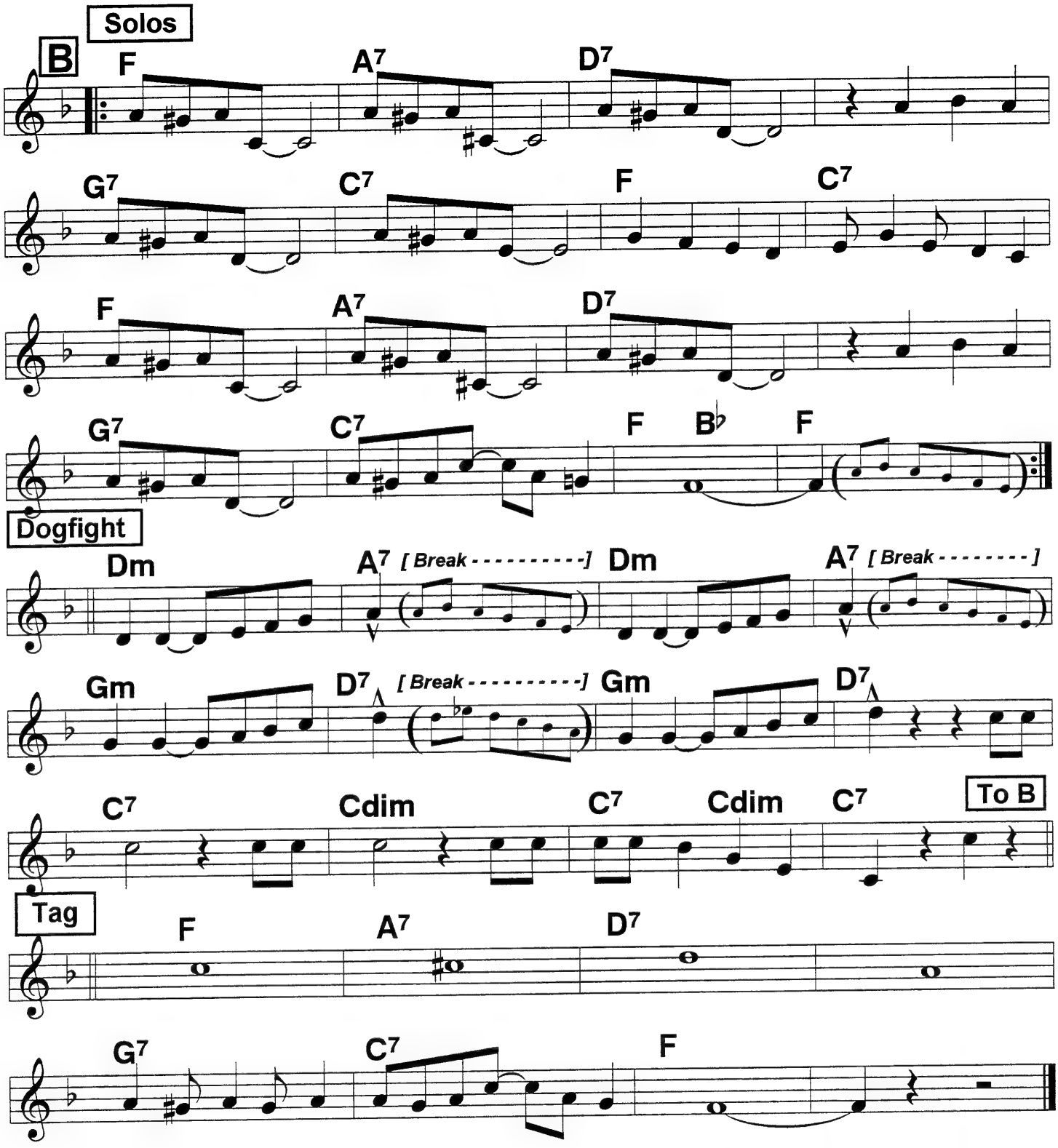
B♭ | B♭m | F | D7 |

G7 | C7 | F |

Interlude

C7 | G7 | C7 *[Break]* | C7 |

Clarinet Marmalade (2)



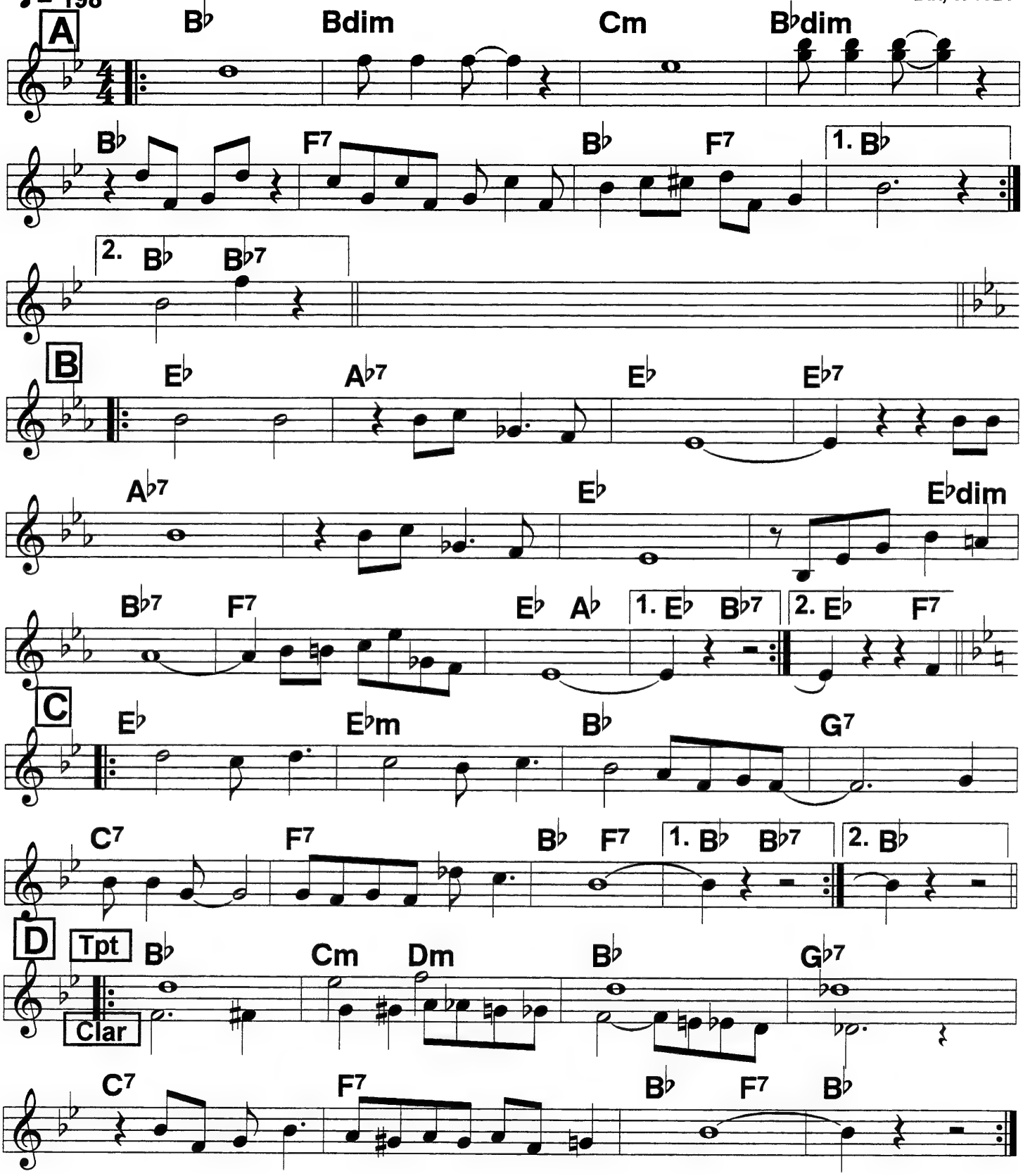
Routine: Intro, A, Interlude, B, Dogfight, Solos on B, Dogfight, B 2-4 X, Tag

Copenhagen (1)

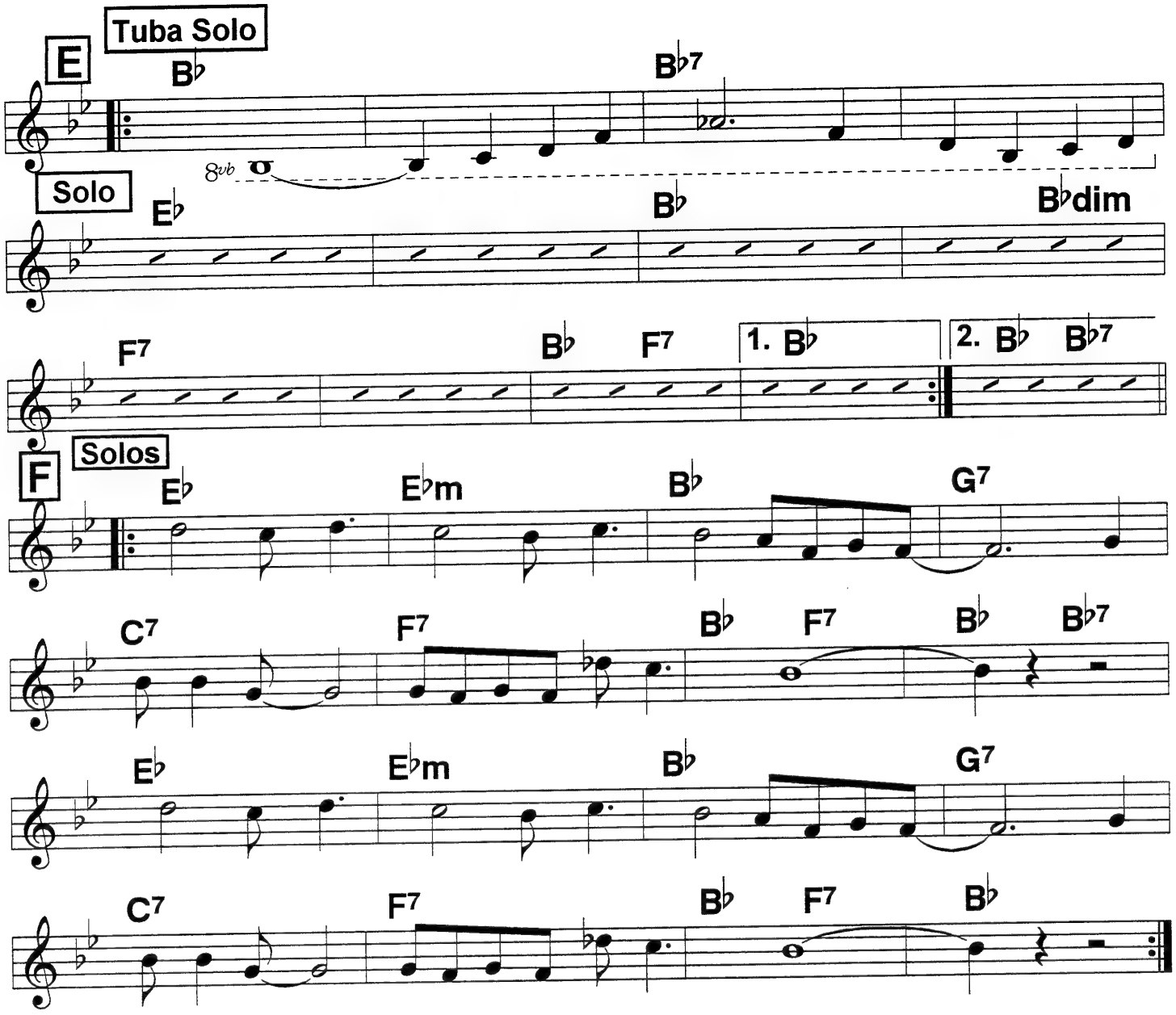
4/4 swingy

♩ = 198

Bix, c. 1924



Copenhagen (2)



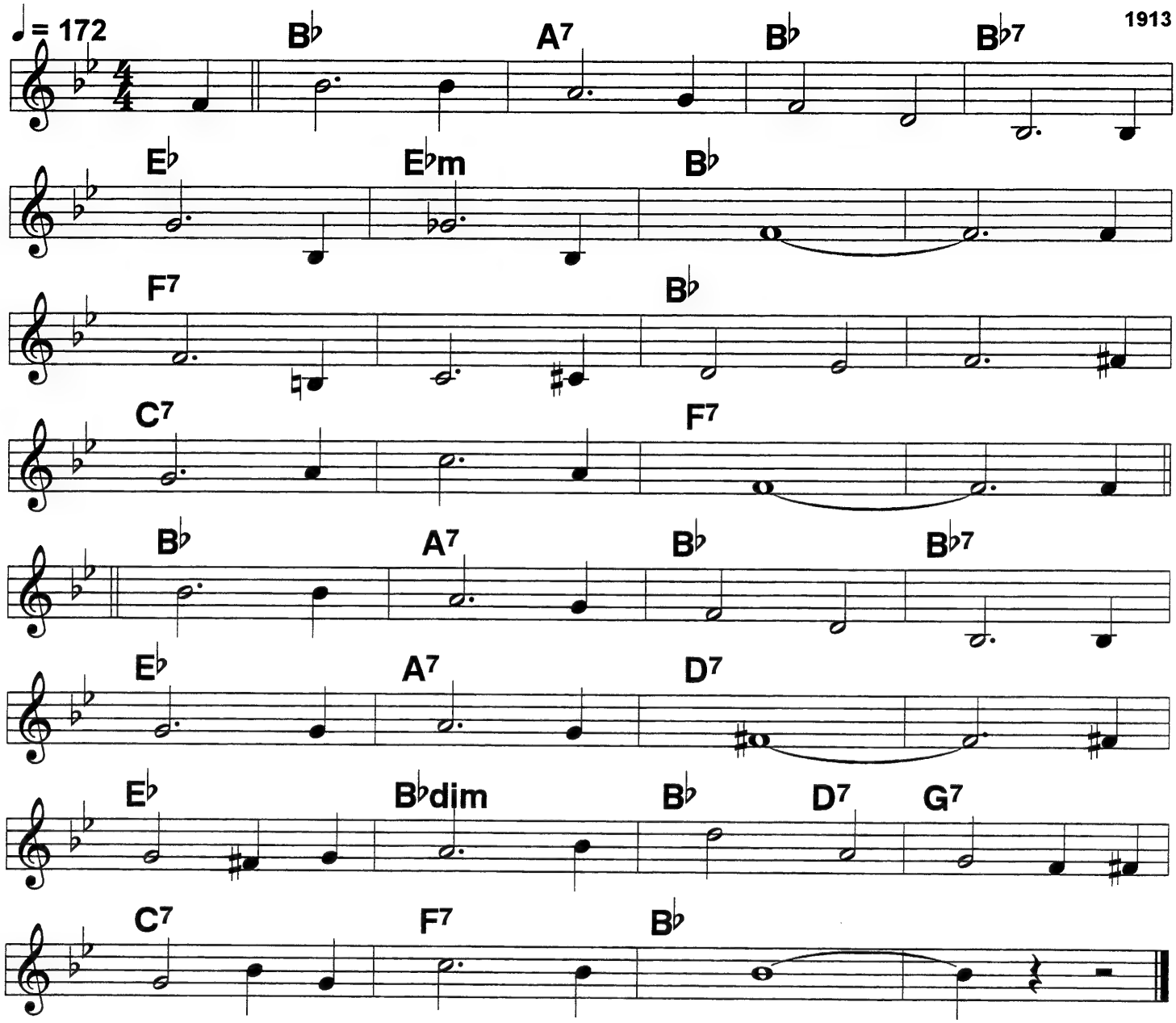
ROUTINE: A A, B B, C C, D D; E Tuba 1st line, can finish solo, Tuba 1st line, Clar, Tpt, or Band finish.
BAND F, more solos 2 X each, F 2 X, double ending.

Curse Of An Aching Heart

2-beat

♩ = 172

1913



(You) Made// me what// I am/ to-/ day,// I
Hope// you're sat-//is- fied./// /// You
Dragged// me down// and down/ un-/ til// the
Soul// with- in// me died./// /// You

Shat-//tered each// and ev'/ ry/ dream,// you
fooled// me from/ the/ start,/// /// and
Though/ you're not true,// I still/ love/ you,/ that's the
Curse/ of an ach-/ing/ heart./// ///|

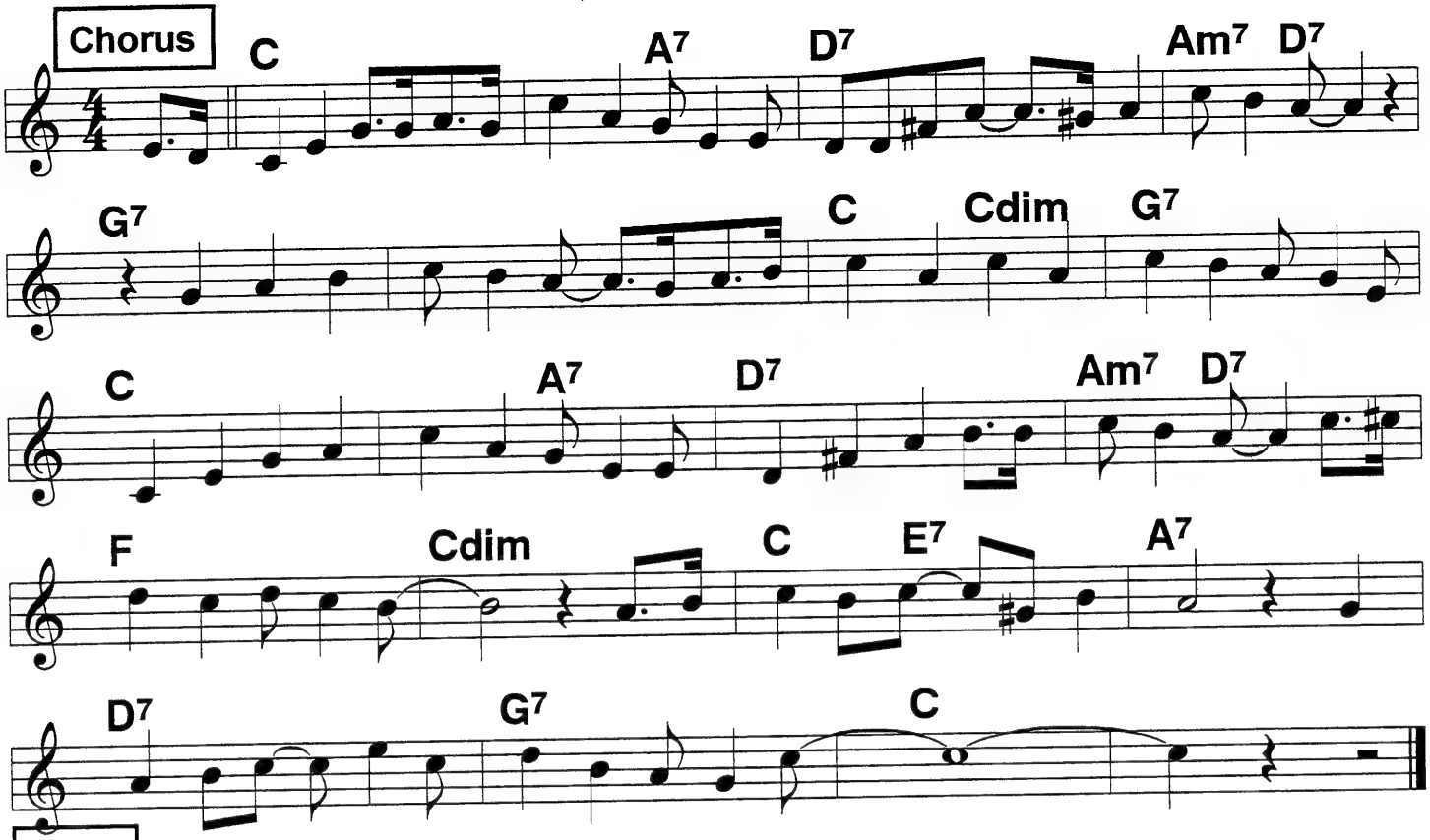
Darktown Strutter's Ball

4/4

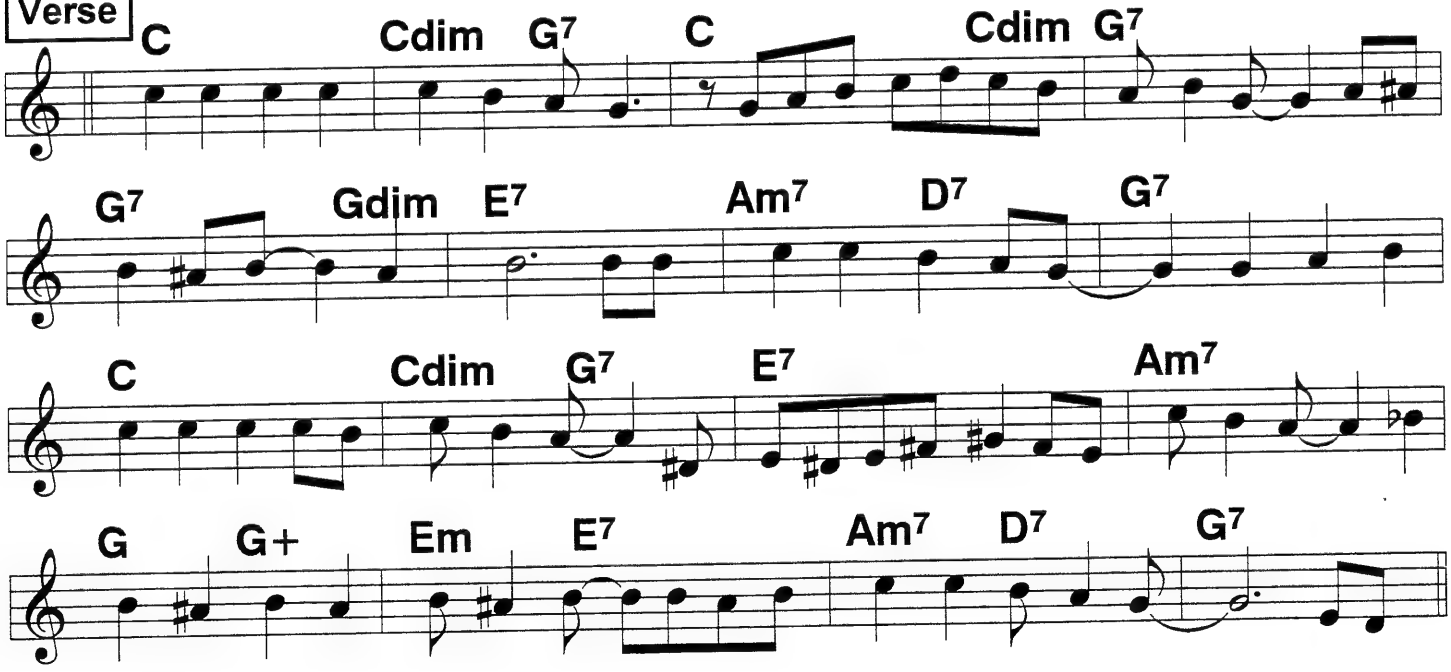
♩ = 150

c. 1917

Chorus



Verse

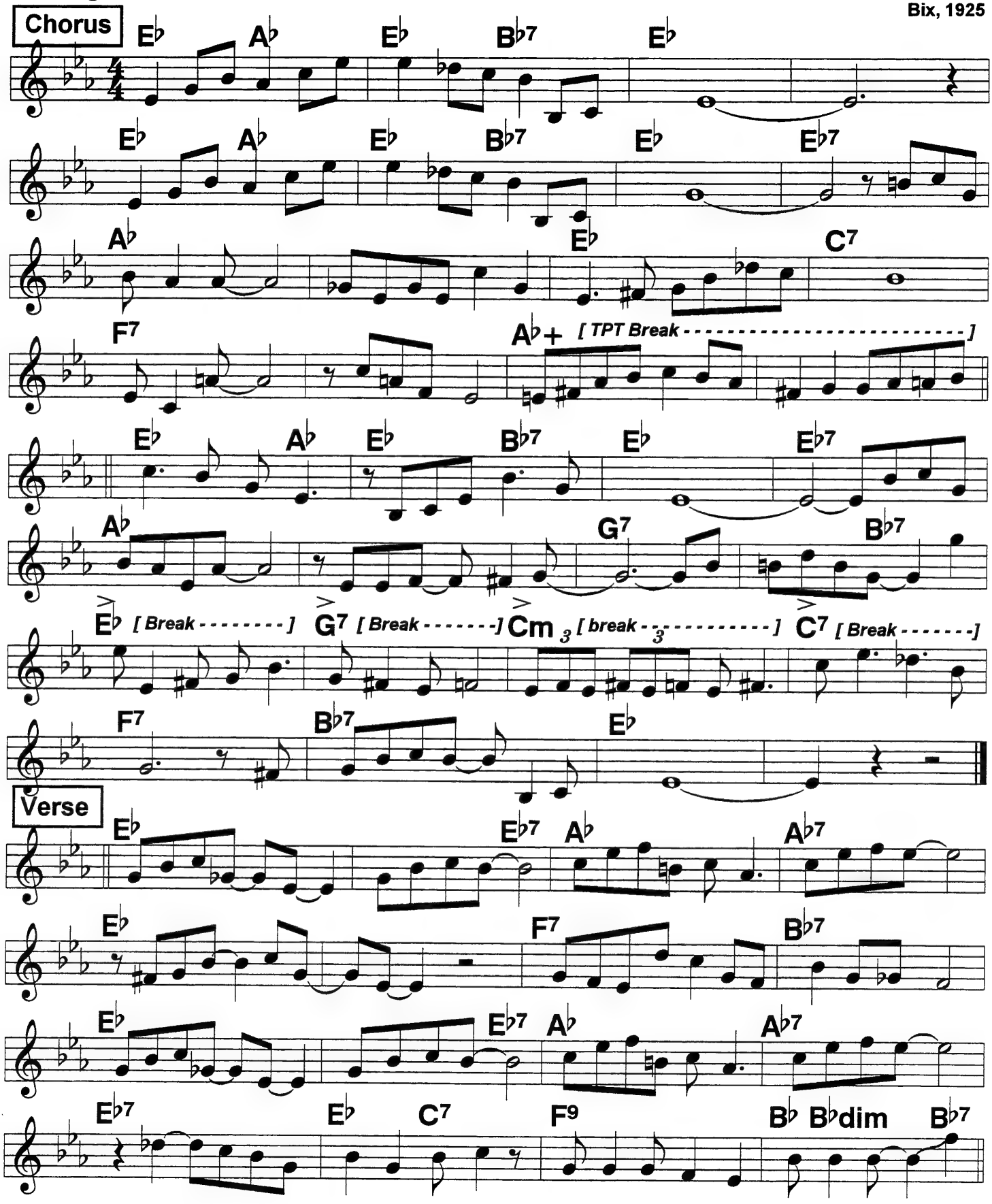


53

Davenport Blues

Driving 4/4 ♩ = 135

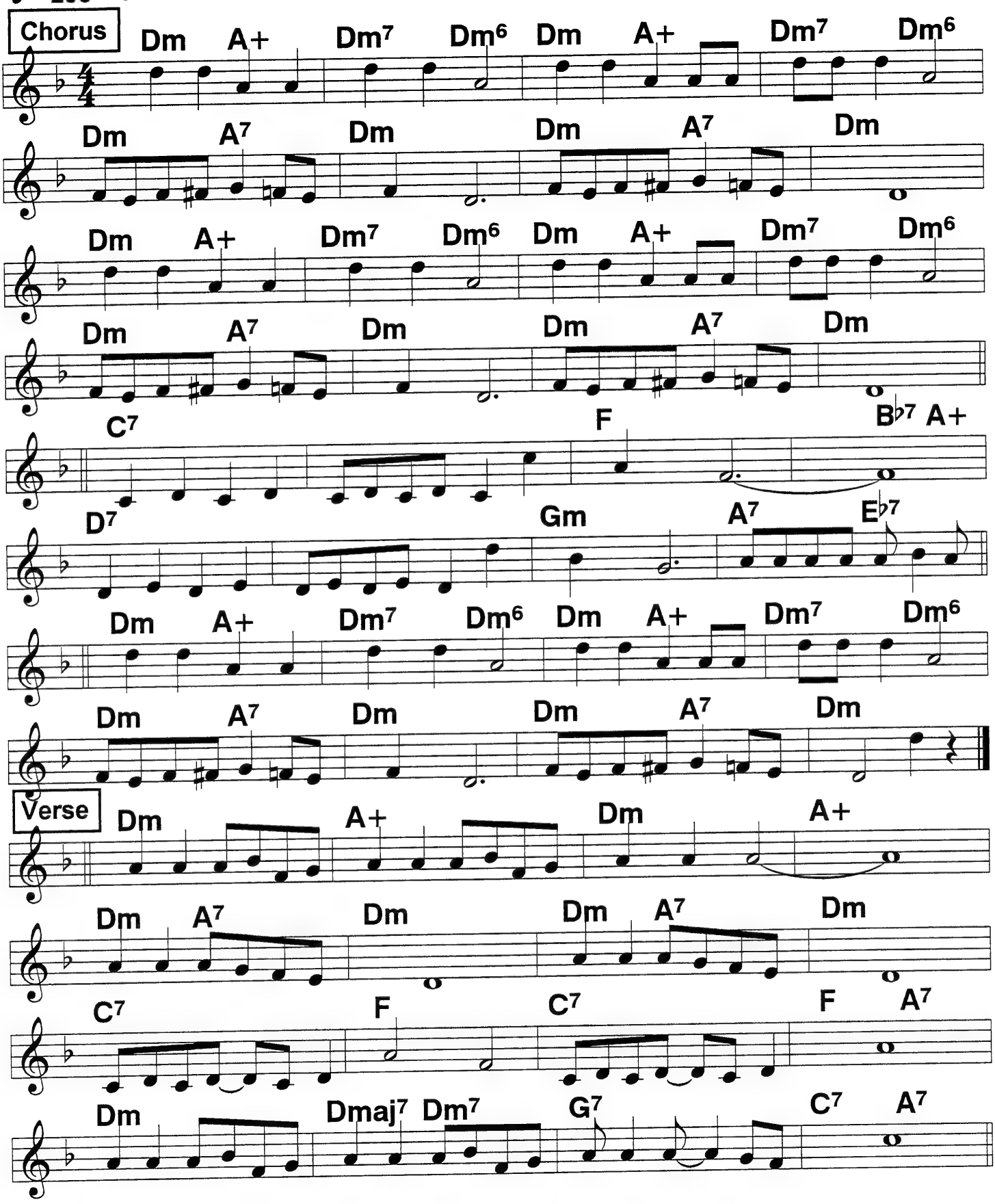
Bix, 1925



Diga Diga Doo

c. 1928

♩ = 206 *Square 2-beat*

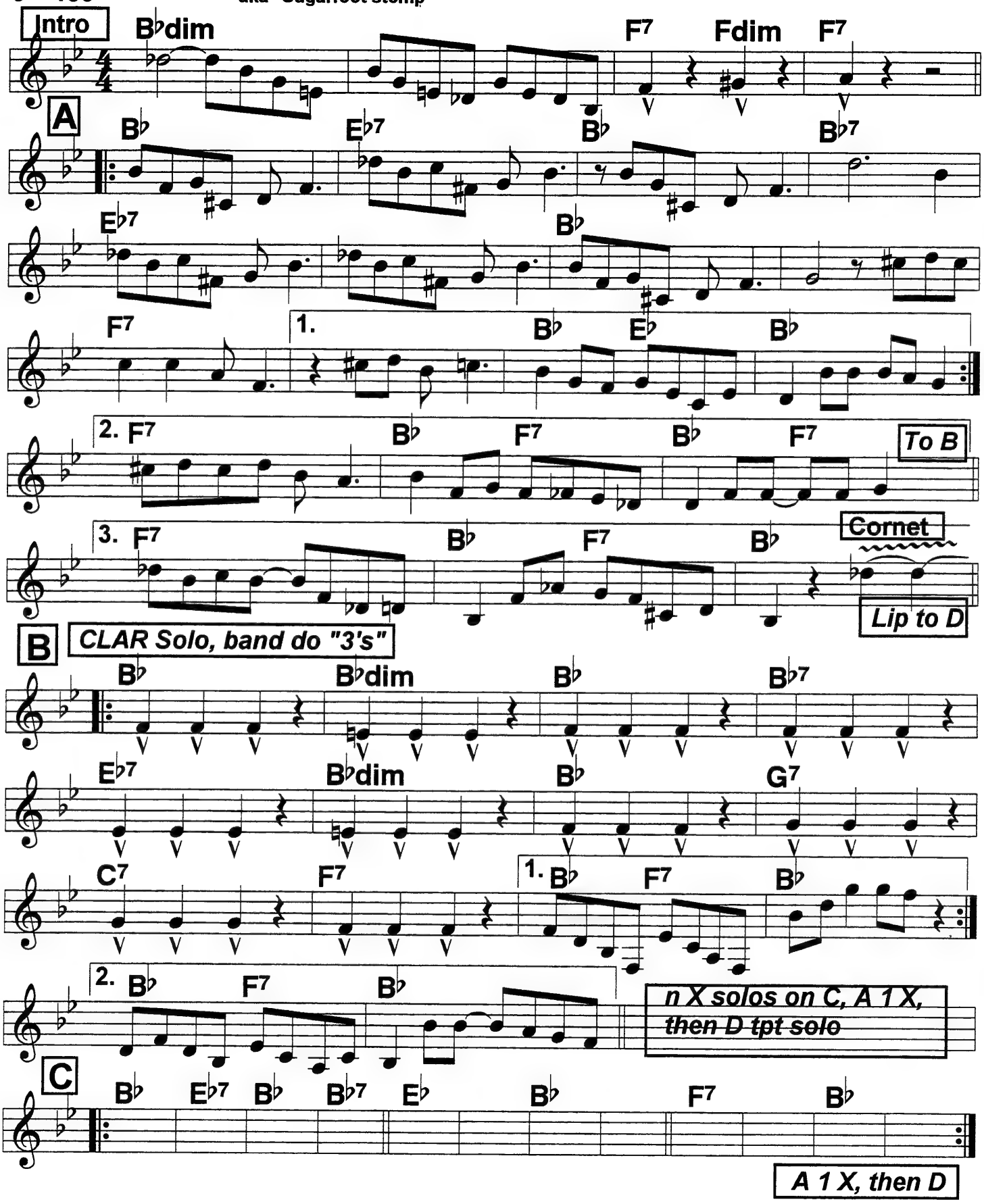


Dippermouth Blues (1)

Oliver, 1923
Spanier, 1939

4/4
♩ = 186

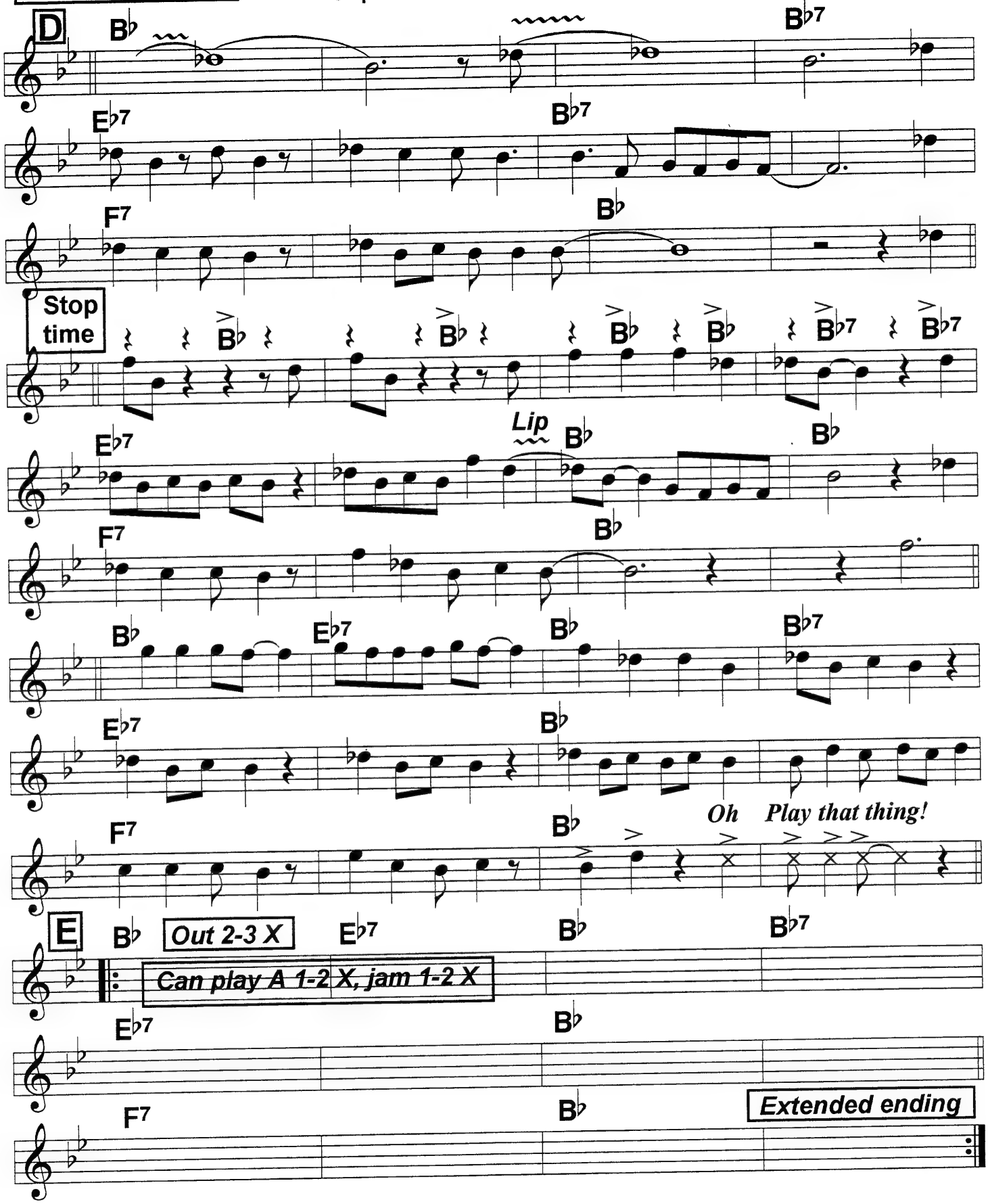
Distilled from 1st Oliver record; orig. in C, usually played in Bb.
aka "Sugarfoot stomp"



Dippermouth Blues (2)

TPT Solo 36 Bars

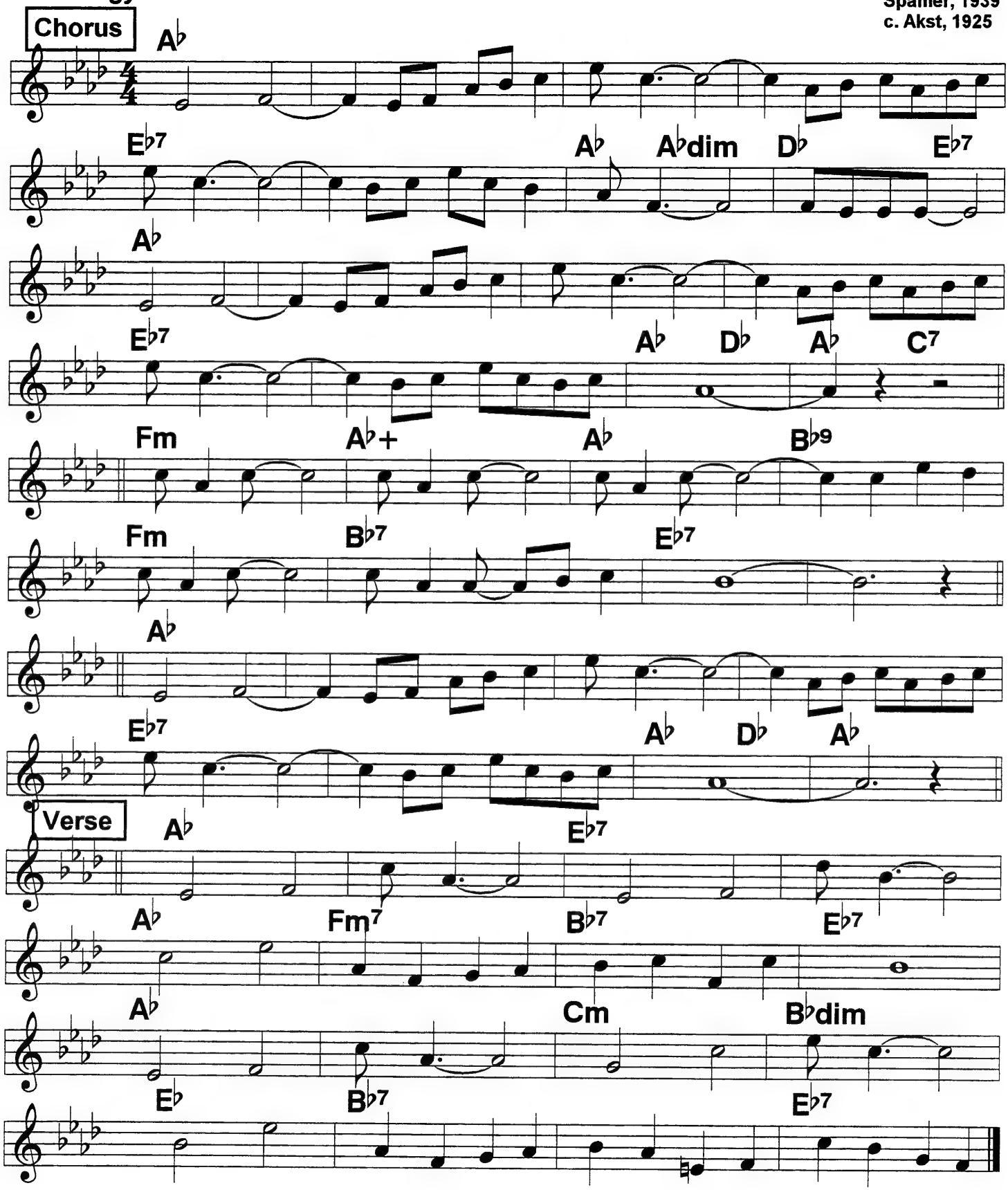
Stop time is a standard, later convention



Dinah

4/4 swingy or 2-beat ♩= 184 ♩= 200

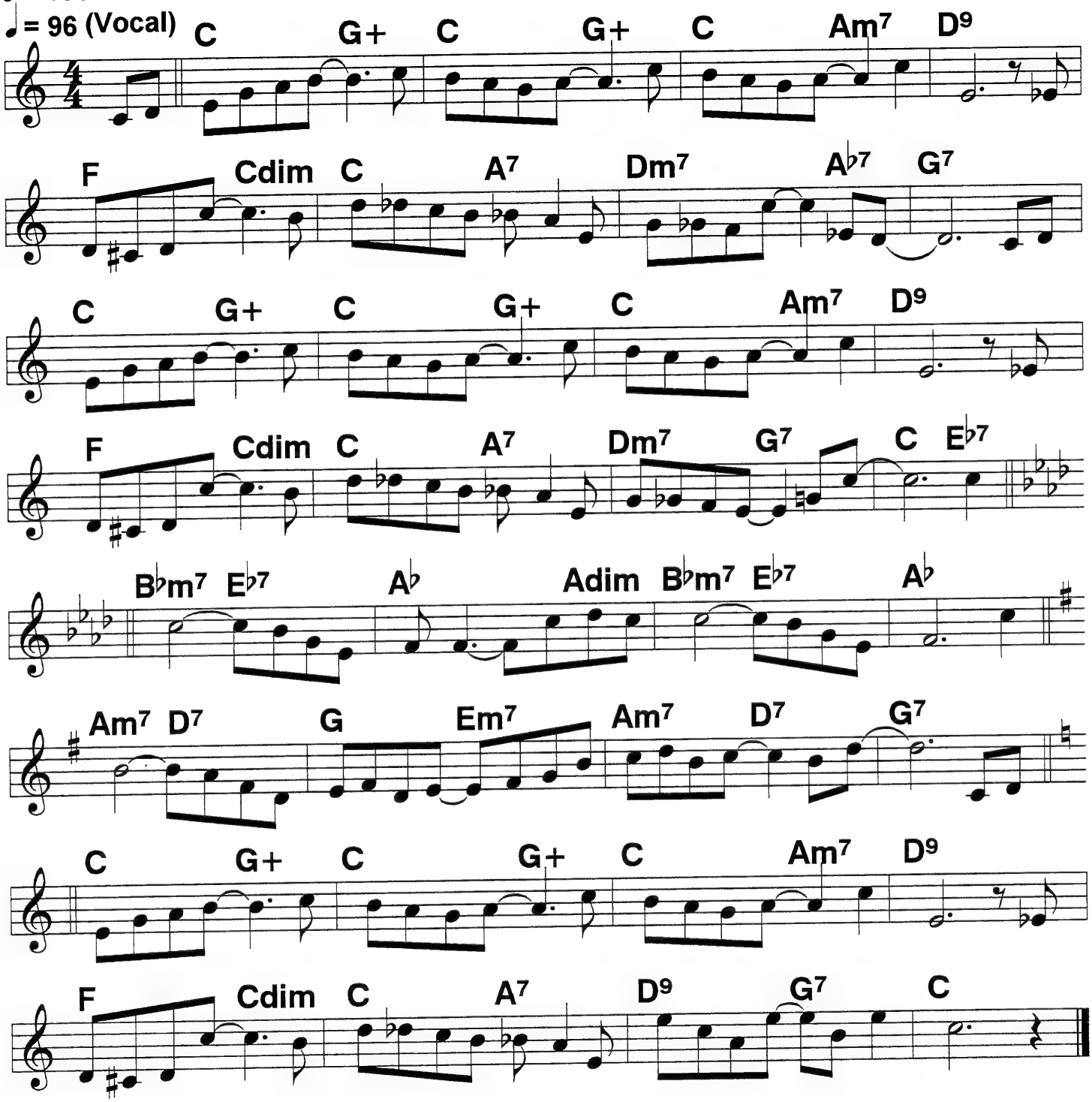
Spanier, 1939
c. Akst, 1925



Do You Know What It Means To Miss New Orleans

Louis Armstrong
c. Alter, 1946

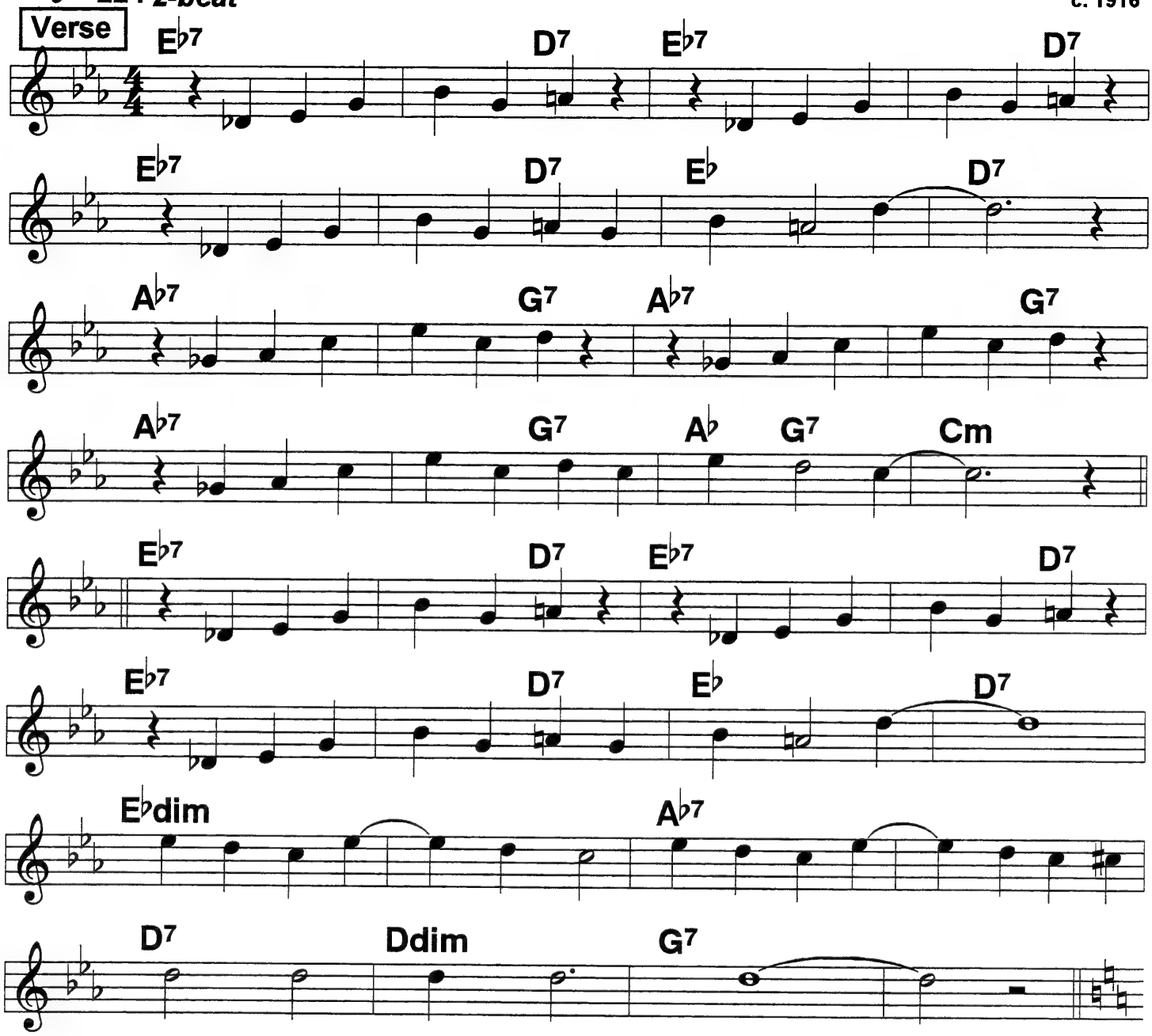
4/4 Very expressively
♩ = 106
♩ = 96 (Vocal)



58 Down In Honky Tonk Town (1)

♩ = 224 *2-beat*

c. 1916



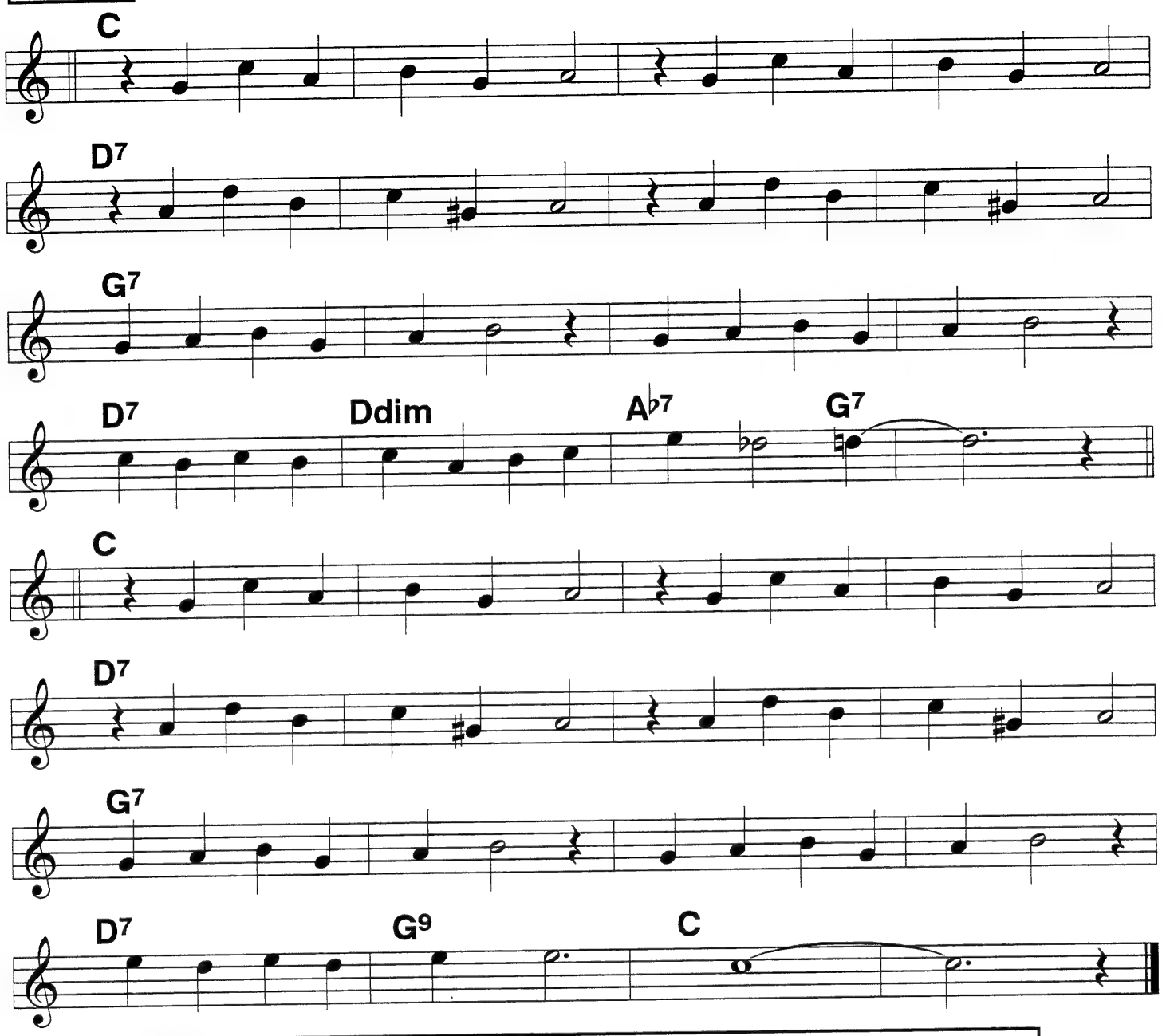
Verse:

| Bill Johnson said one day,/ |to his Eli- za May,/
|"We've been to nearly ev'ry place in'/ town. ////
| If you sug- gest to me,/ |some other novelty,/
| we both will go and do the thing up/ brown." ////

| His sweetie said "my dear,| |there is this place I hear, /|
| I got it straight from Mose, who brings the/ clothes. ///|
It's Honky Ton- /ky Town,/ down where the gals /are brown, That's where/ the/ music// grows./// ////

Down In Honky Tonk Town (2)

Chorus



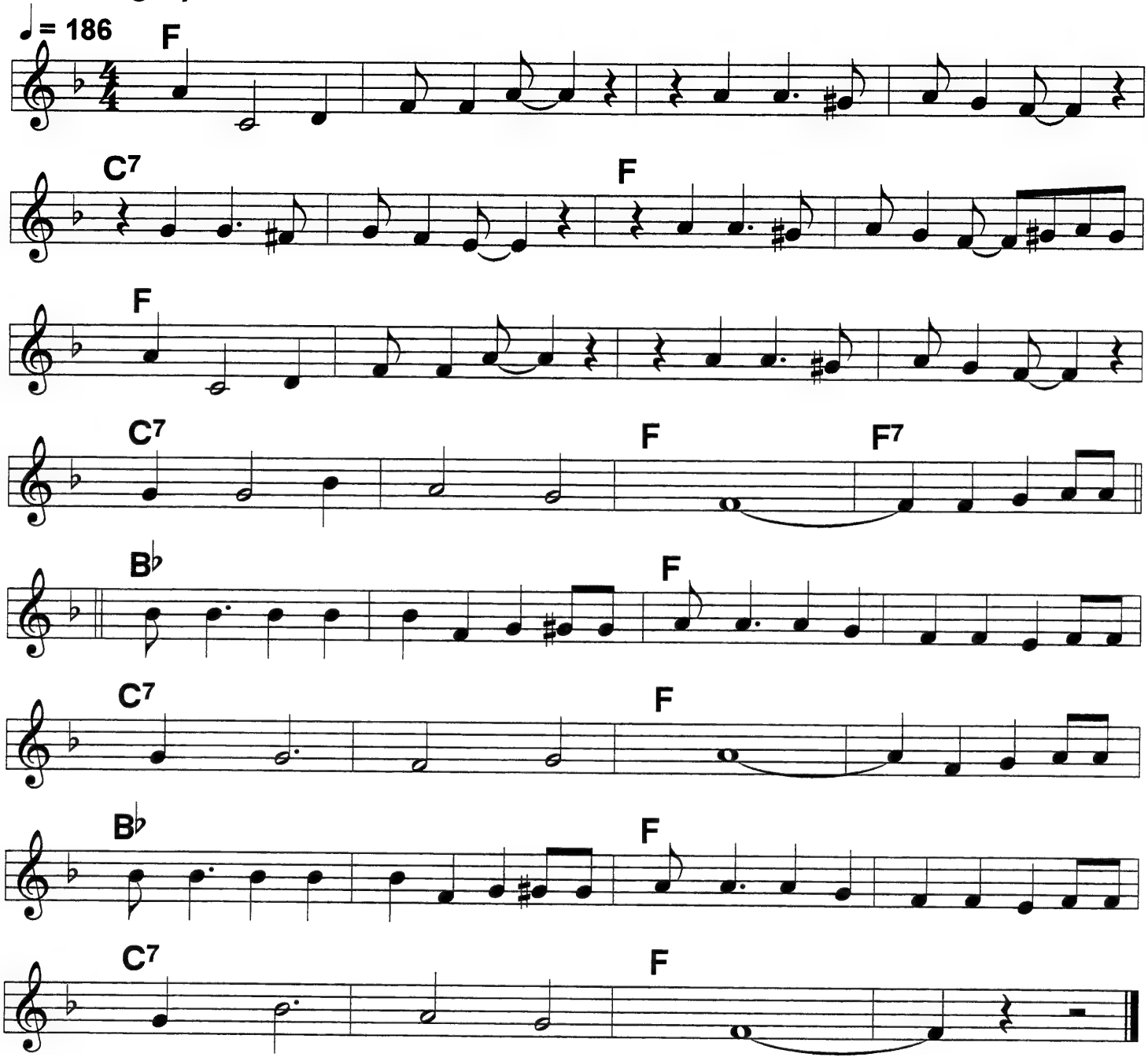
Verse:

| Come Honey, let's go down/ |to Honky Tonky town,/
| It's under- neath the ground,/ |where all the fun is found./
There'll be singing waiters,// singing synco- pators,///
Dancin' to pi- ano played by Mis-ter// Brown.///

|He plays pi- ano queer,/ |he only plays by ear,/
|You want to stay a year,/ |the music that you hear, would
Even start a monkey/// dancing with a don-key.///
Down in Honky Tonky// Town."/// ///|

Down By the Riverside

Rockin' gospel feel

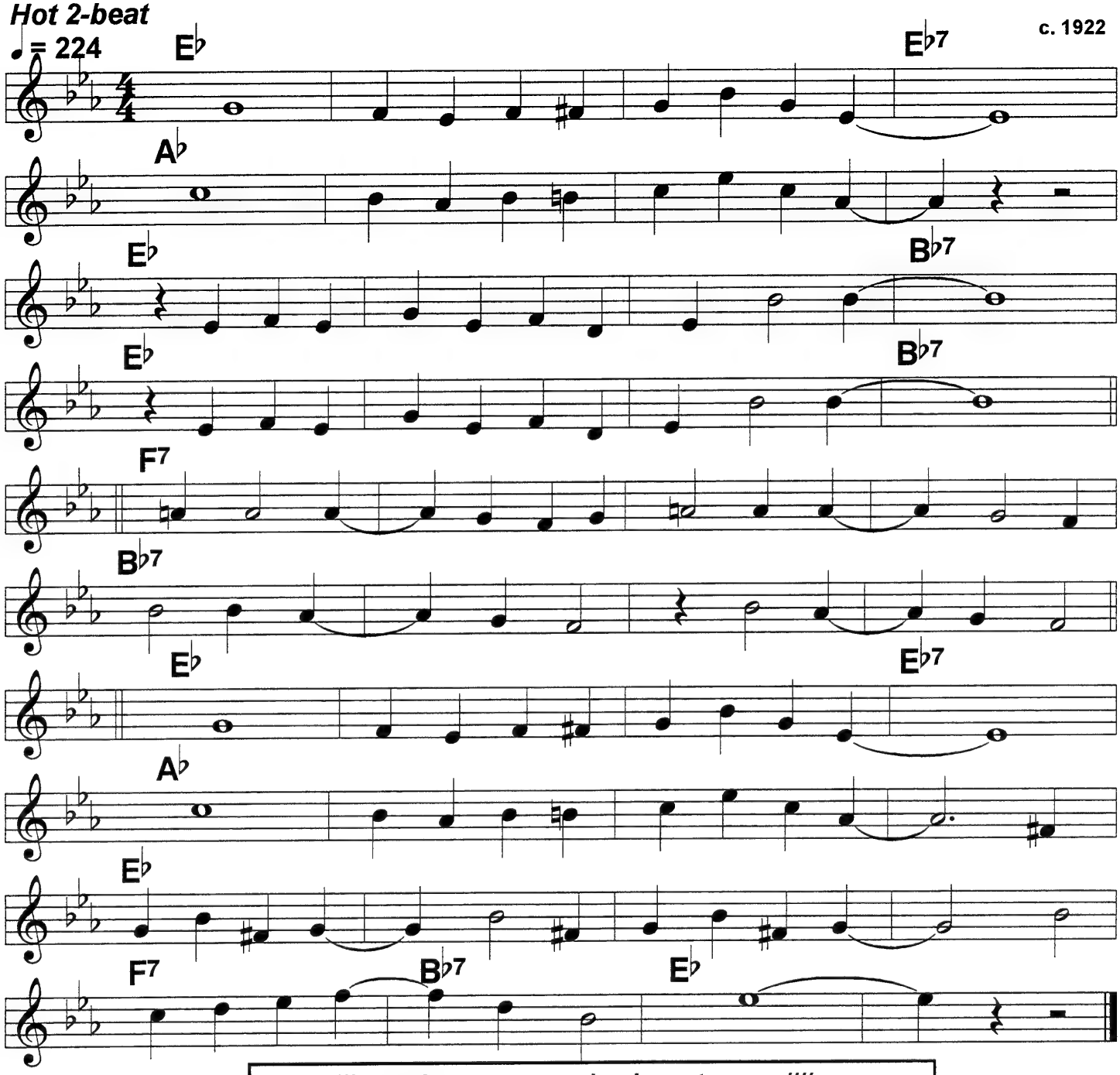


Down Yonder

Hot 2-beat

♩ = 224

c. 1922



Down/// yonder someone beckens to me. ////
Down/// yonder someone reckons on me. /|||
| I seem to see a race in memor-/y. ////
| Between the Natchez and the Robert E. Lee. ////
Swanee/ shore /I miss you more/ and more, /ev'-/ry
Day/ my mam- /my land/, | you're/ sim- /ply grand./

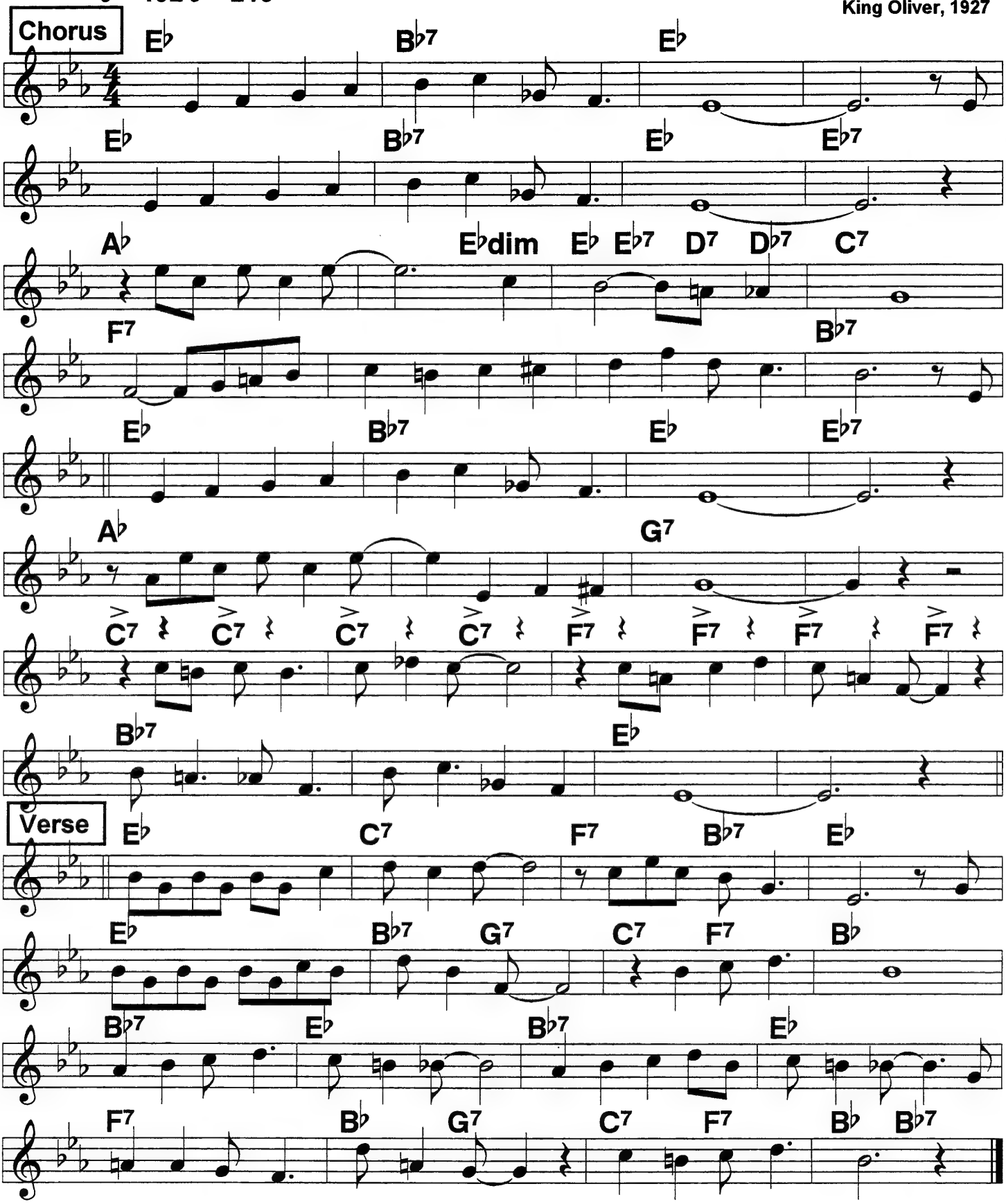
Down/// yonder when the folks get the news, ////
Don't/// wonder at the Hulabaloos. ///There's
Daddy and mam-/ my,/ there's Ephraim and Sam-/
my,///
Waitin' down yon- /der for/ me./// ///|

61

Dr. Jazz

4/4 ♩ = 192 ♩ = 216

King Oliver, 1927

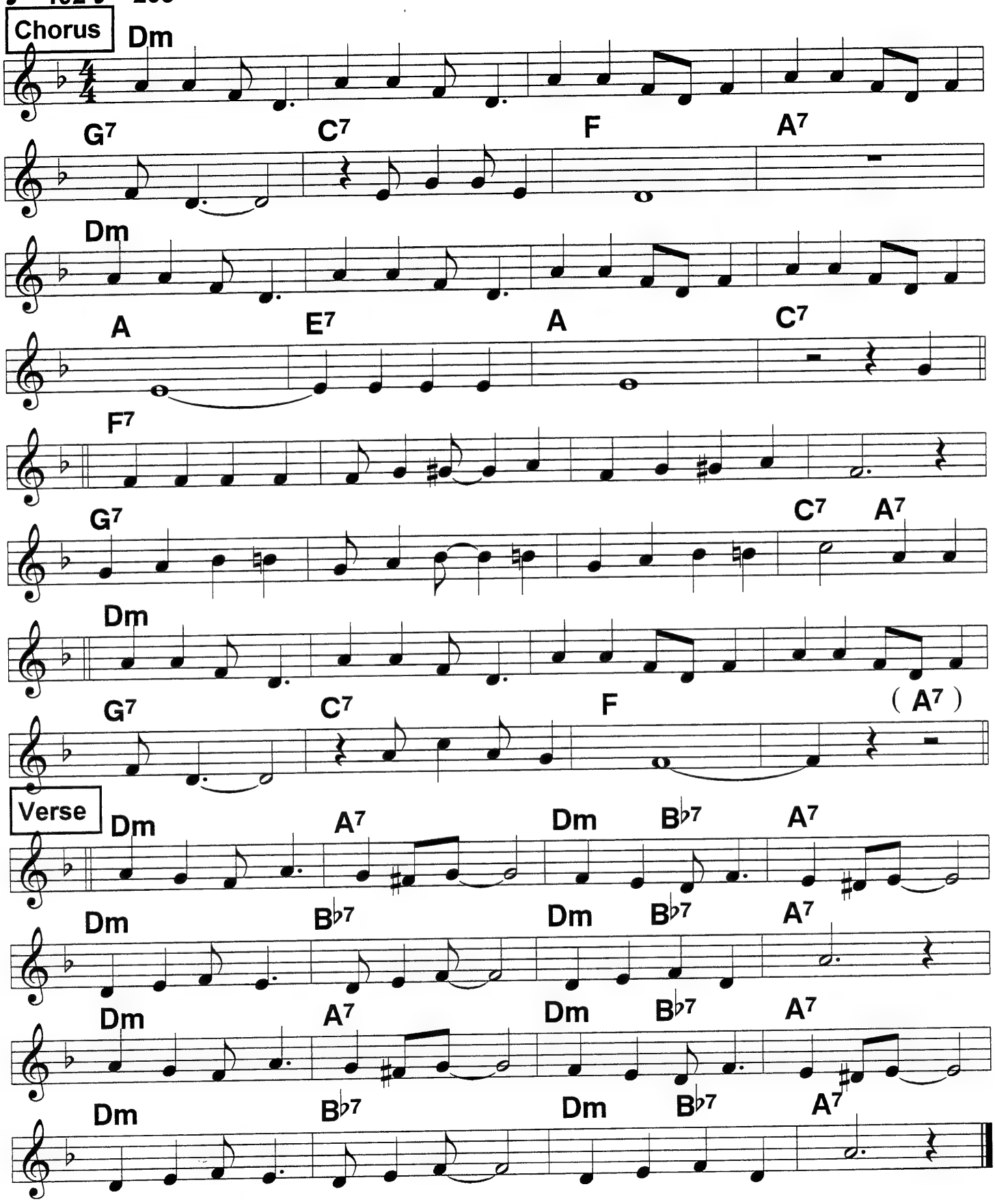


VERSE can be slow, Chorus faster, especially effective with vocal.

Everybody loves my baby

4/4
♩ = 192 ♩ = 208

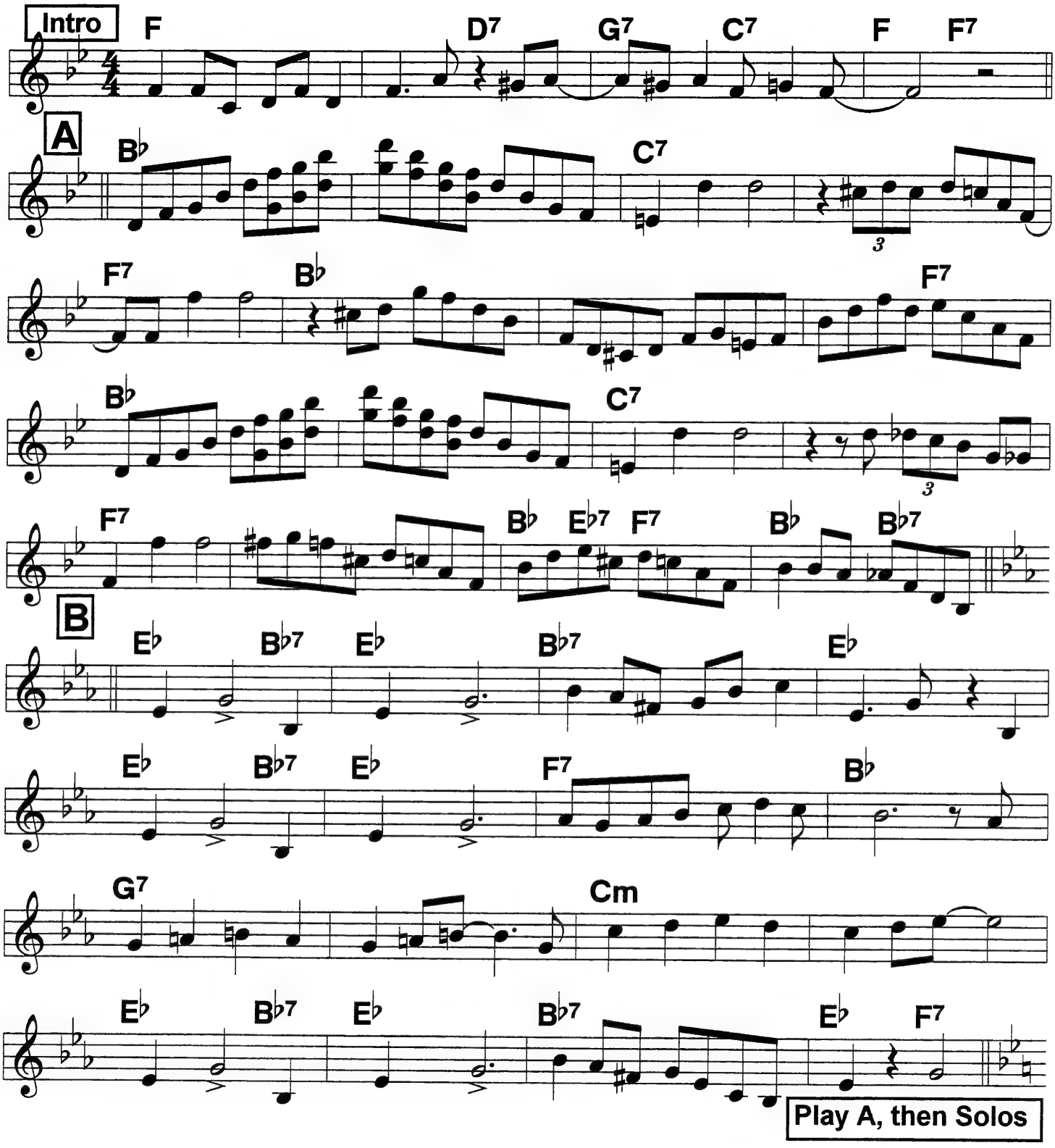
c. S. Williams, 1924



Eccentric (1)

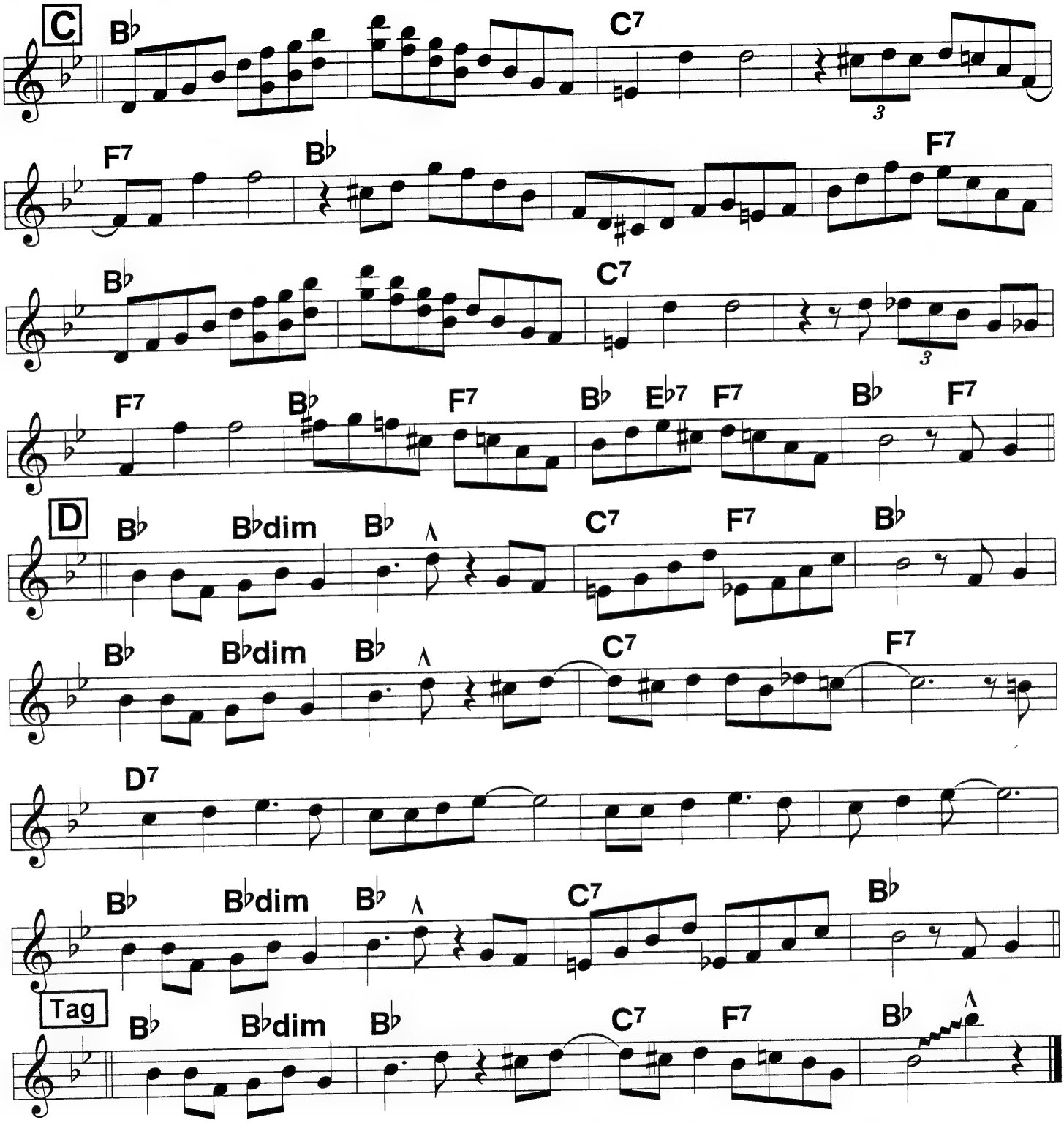
4/4
♩ = 188

Spanier, 1939
c. 1924



Eccentric (2)

SOLOS; after solos play C as written, D, TAG



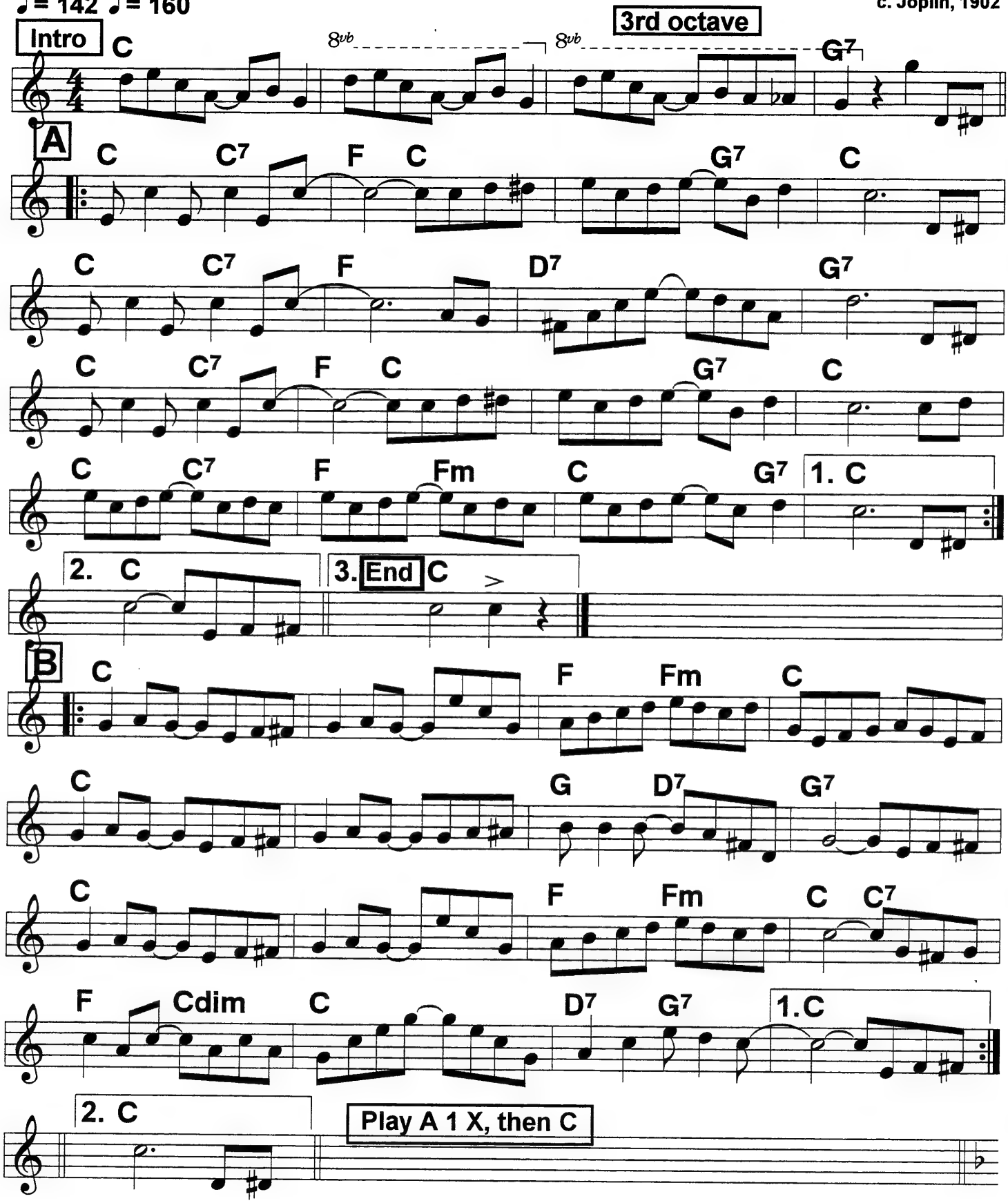
ROUTINE: A B A, Solos on C, C as written, D, Tag.

Entertainer, The (1)

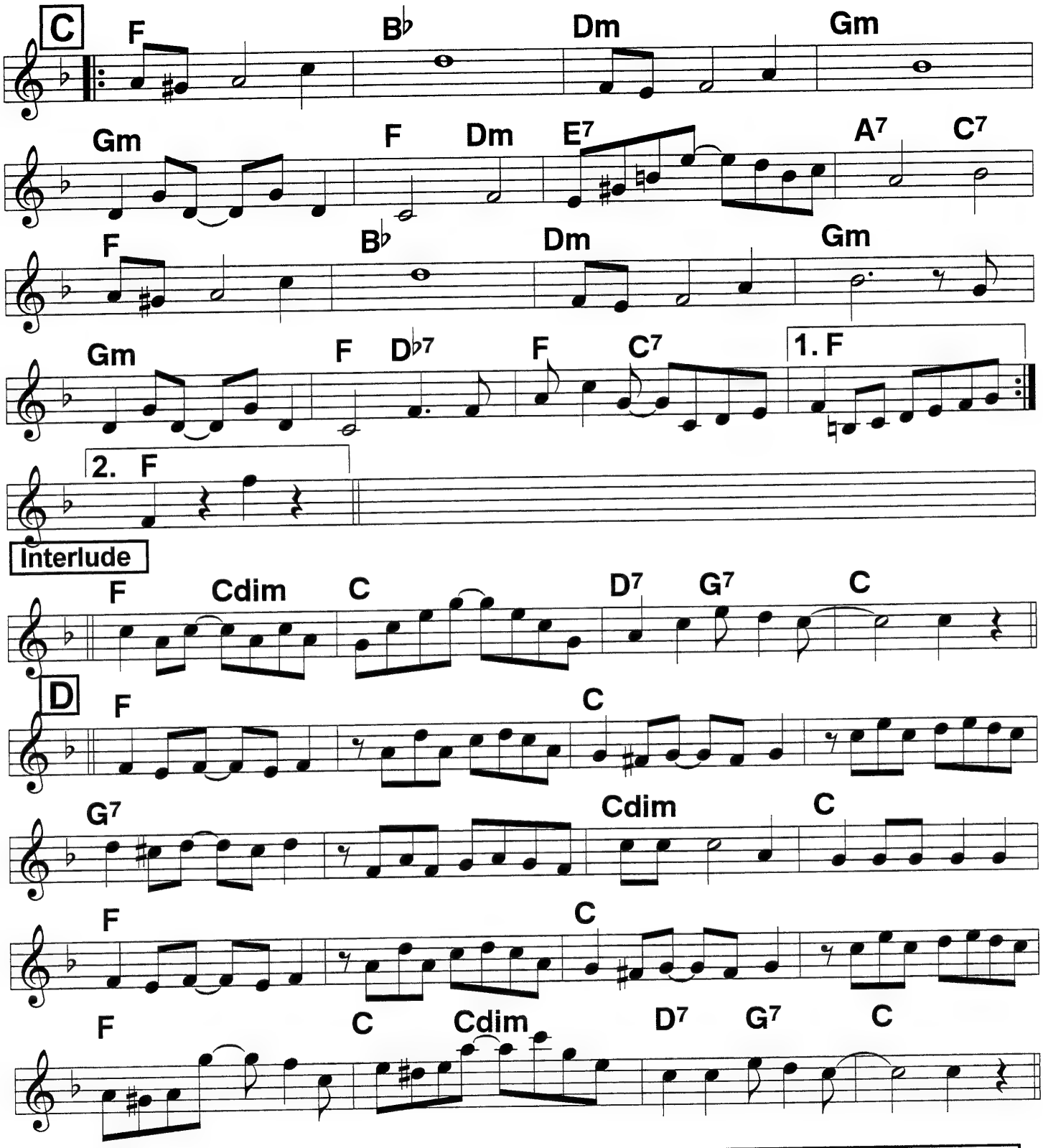
Square 2-beat

♩ = 142 ♩ = 160

c. Joplin, 1902



Entertainer, The (2)



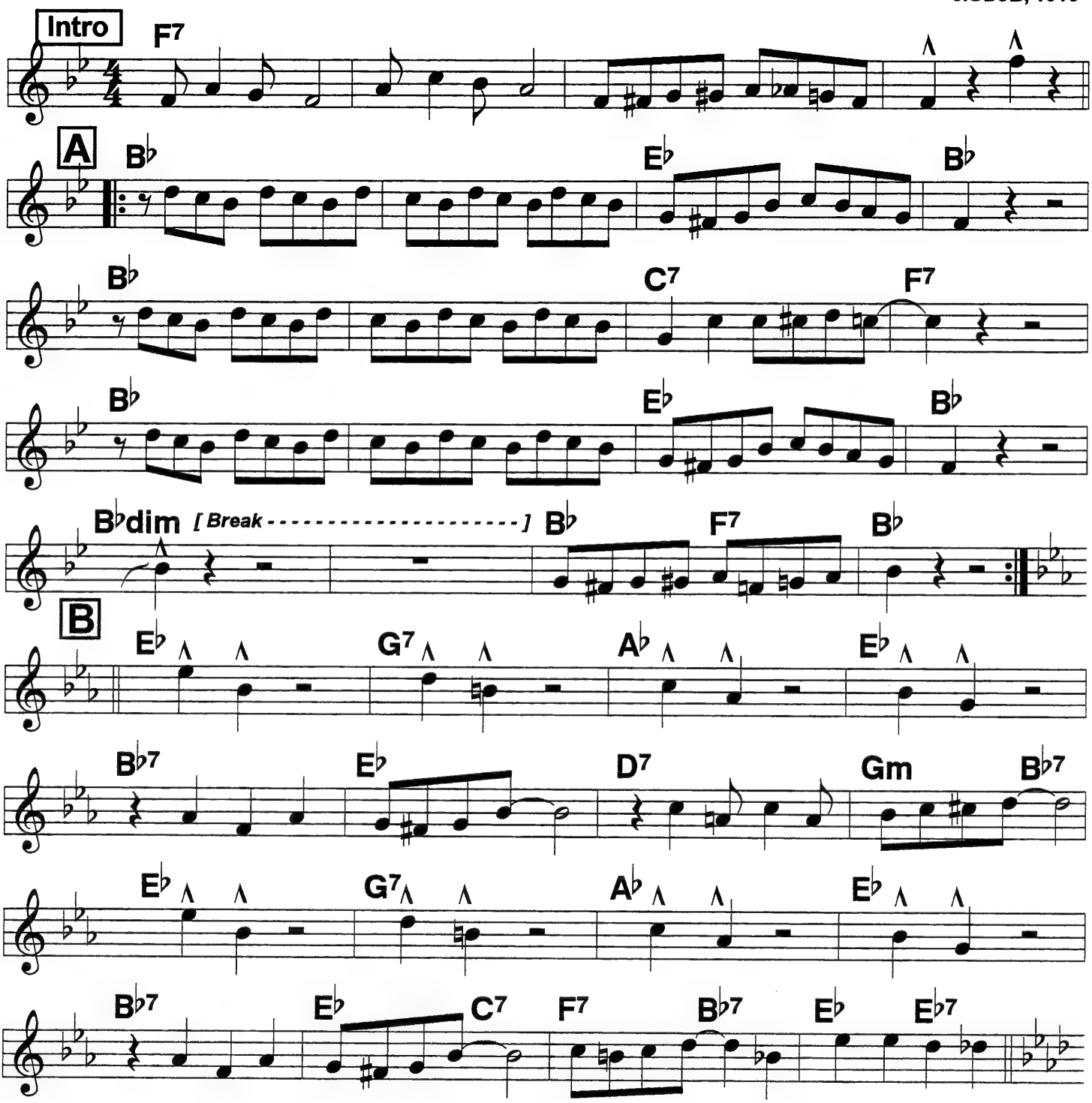
ROUTINE: A A, B B, A, C, Interlude, D.
It's better to end on A, the most commonly recognized part of the tune.
Most bands just play A & B, going out on A. The Interlude is a good ending.

65

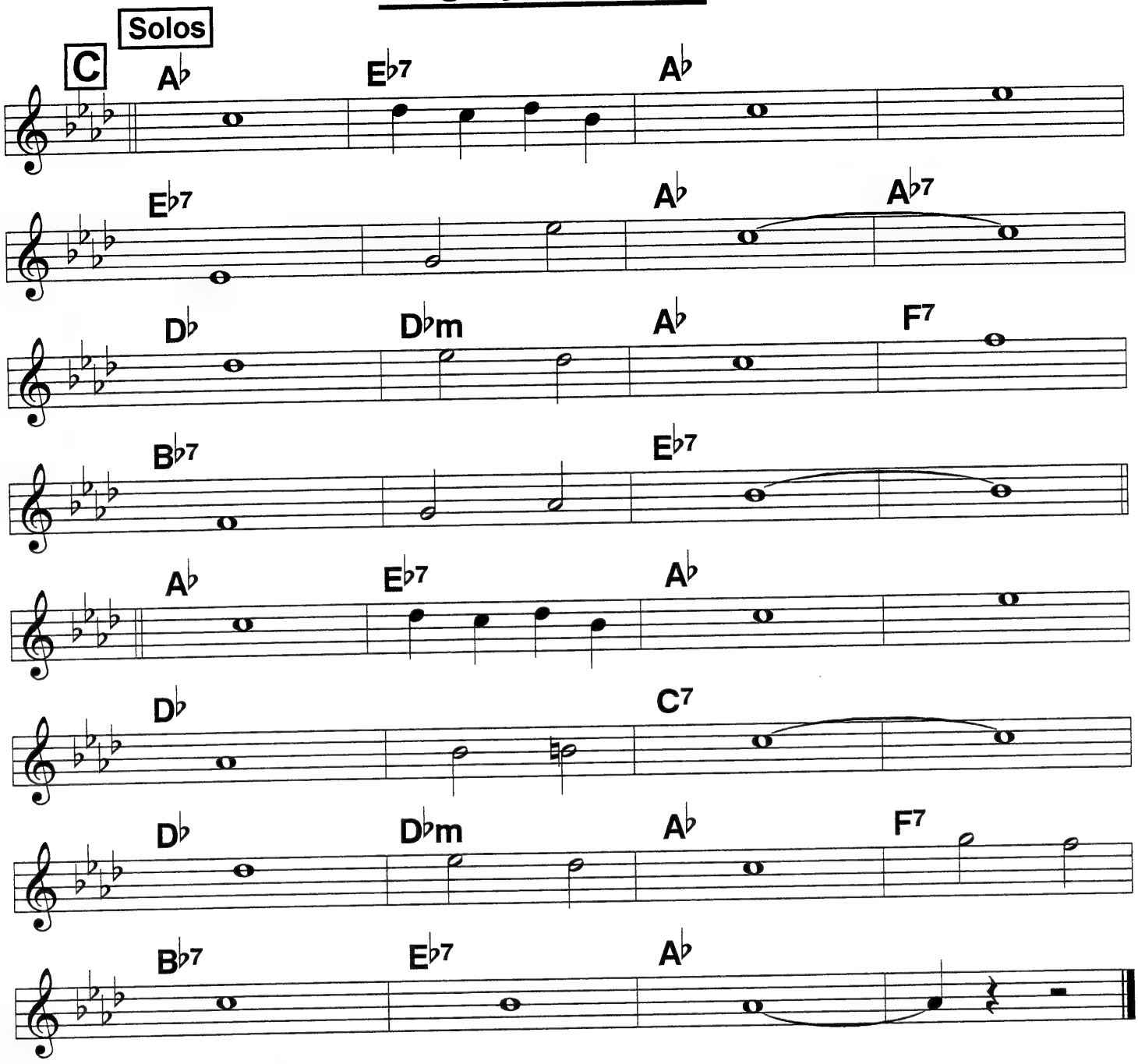
Fidgety Feet (1)

4/4
♩ = 192

c.ODJB, 1918



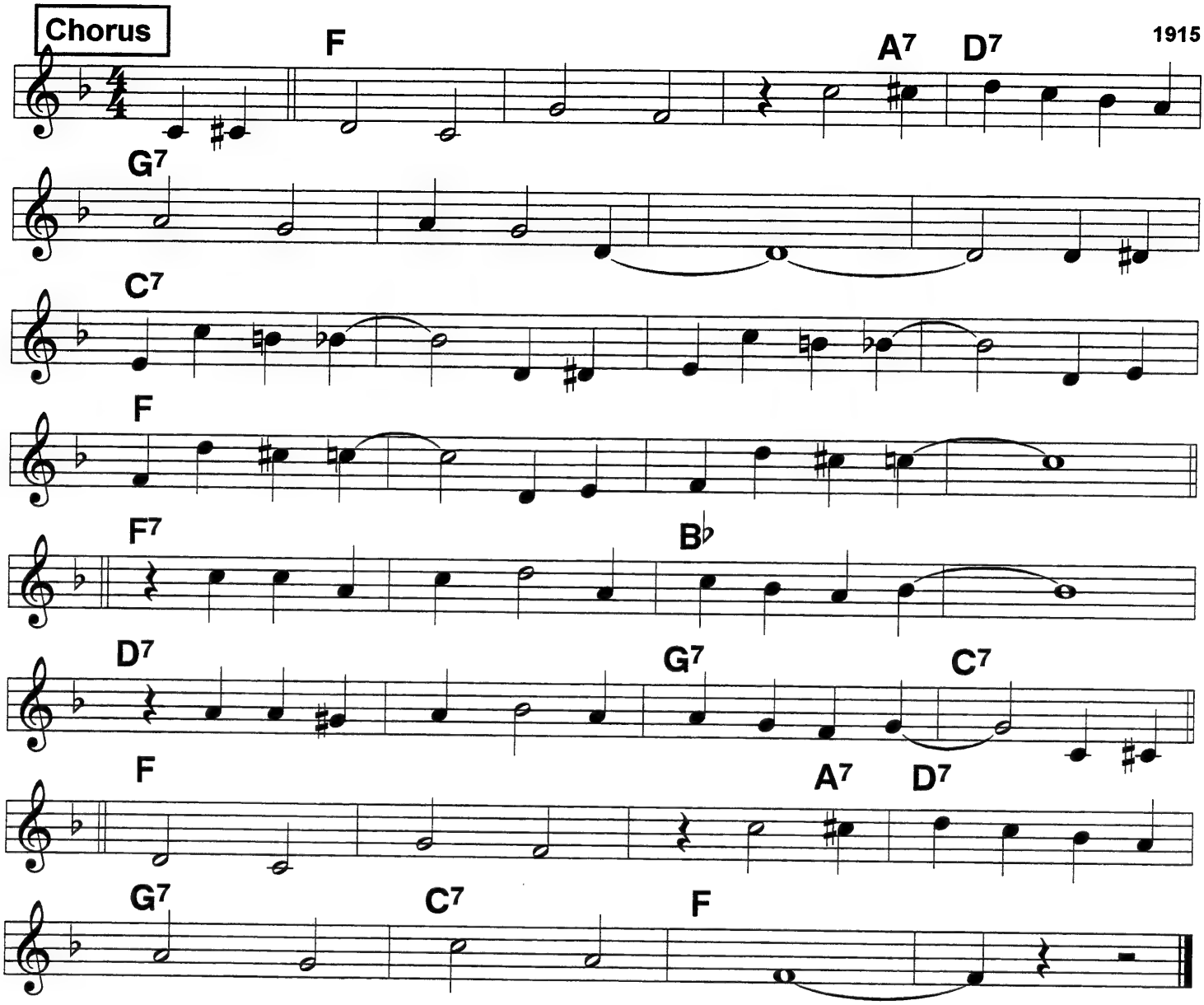
Fidgety Feet (2)



ROUTINE: A A, B, C, Solos on C; can go back to top, do jam out chorus, w/extended ending.

66 Floatin' Down That Old Green River (1)

♩ = 232 *2-beat*

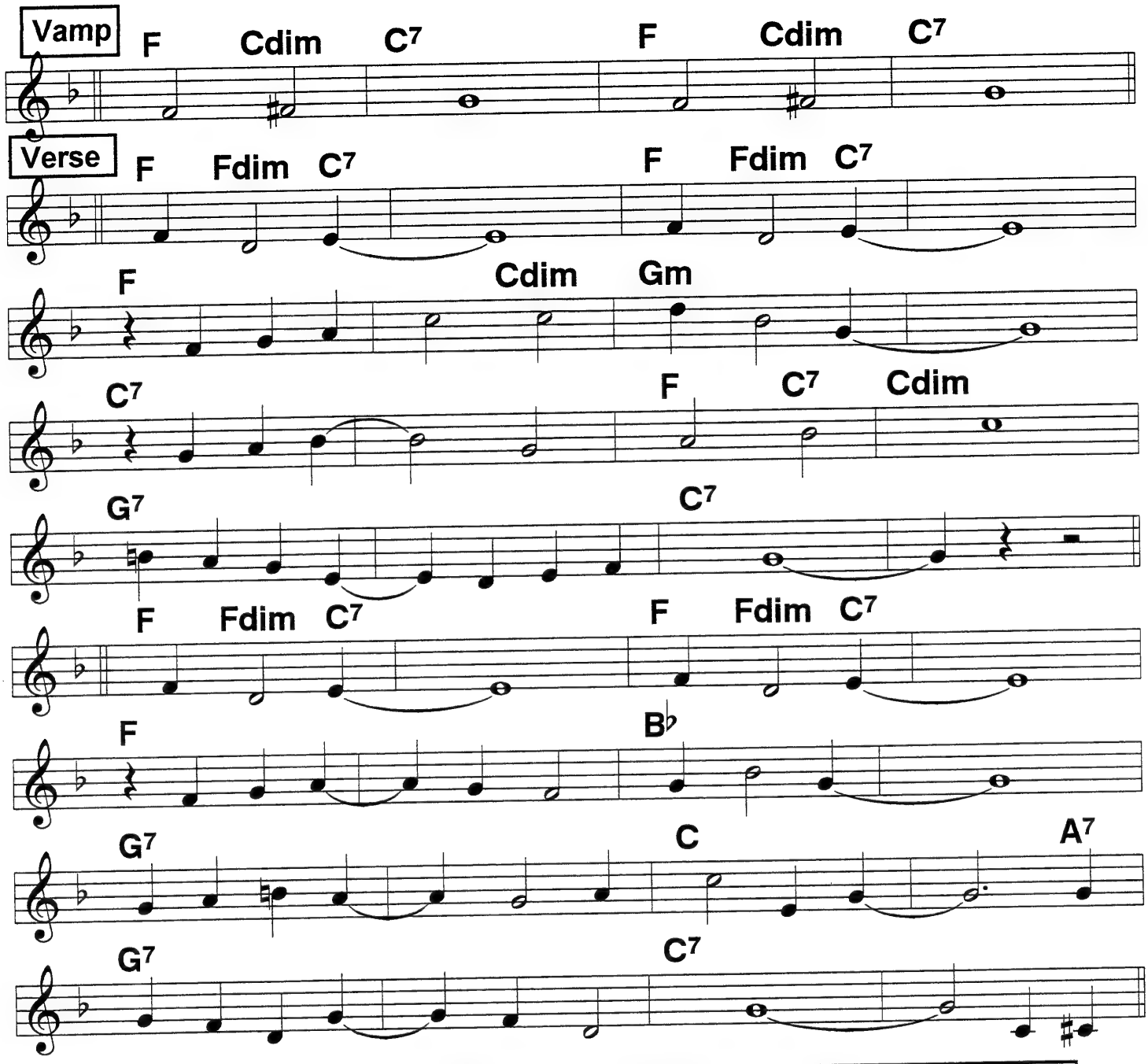


(I've been) Float-/ing/ down/ the/ |old/ Green River on the
Good/ ship/ Rock and/ Rye, //// // but I
Floated too far, //I got stuck on a bar, //I was
Out there alone, //wishing that I was home. ////

|The ship got wrecked with/ the captain and crew, ////
|And there was only/ one thing left to do. //so I

Had/ to/ drink/ the/ |whole/ Green River dry to
Get/ back/ home/ to/ you./// /|||

Floatin' Down That Old Green River (2)

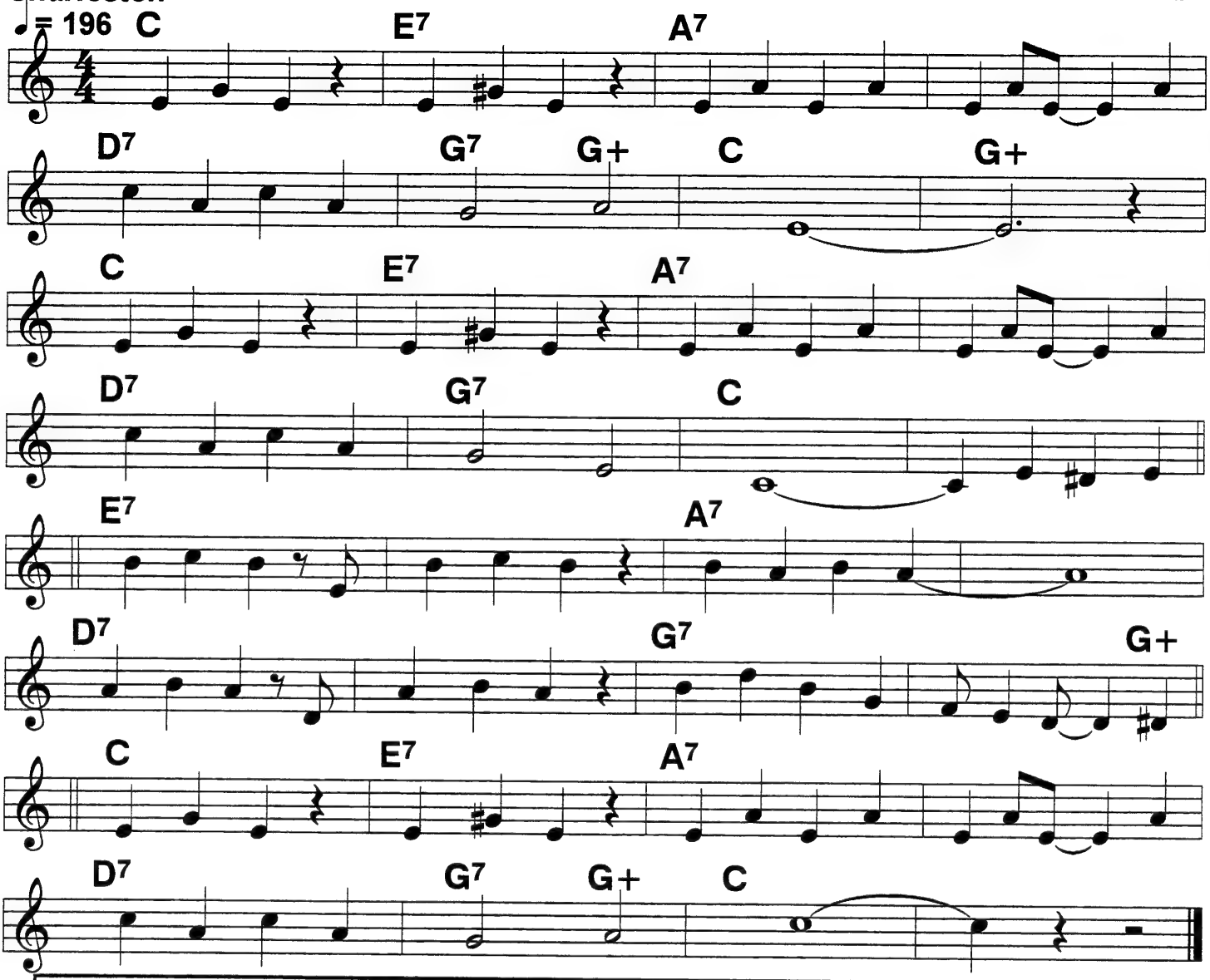


Ver. 1-- Half past four, Dan McGraw, came sneaking to his wifey's door.
She'd been waiting up all night, waiting for him to go to bed.
Danny smiled like a child, but his wifey grew very wild
"Where have you been all night long?" she cried, and this is what Danny replied:

Ver. 2-- Danny's frau raised a row, said "I'll go home to mother now."
Danny said "That's some idea, better than bringing mother here."
At the door there she saw, her pa and ma and several more,
Dad was explaining when he came in, telling ma where he had been. "I've been"

67 Five Foot Two, Eyes Of Blue

Charleston ♩= 196 c. 1925



Five Foot two,| eyes of blue,| oh what those blue eyes can do, has
Anybody seen/ my/ gal?/// ///|
Turned up nose,| turned down hose,| flapper yes sir, one of those, has
Anybody seen/ my/ gal?/// / Now if you
Run into a five foot two,| covered with fur, ////
Diamond rings and all those things,| betcha' life it isn't her. But
Could she love, could she woo, could she could she could she coo, has
Anybody seen/ my/ girl?/// /|||

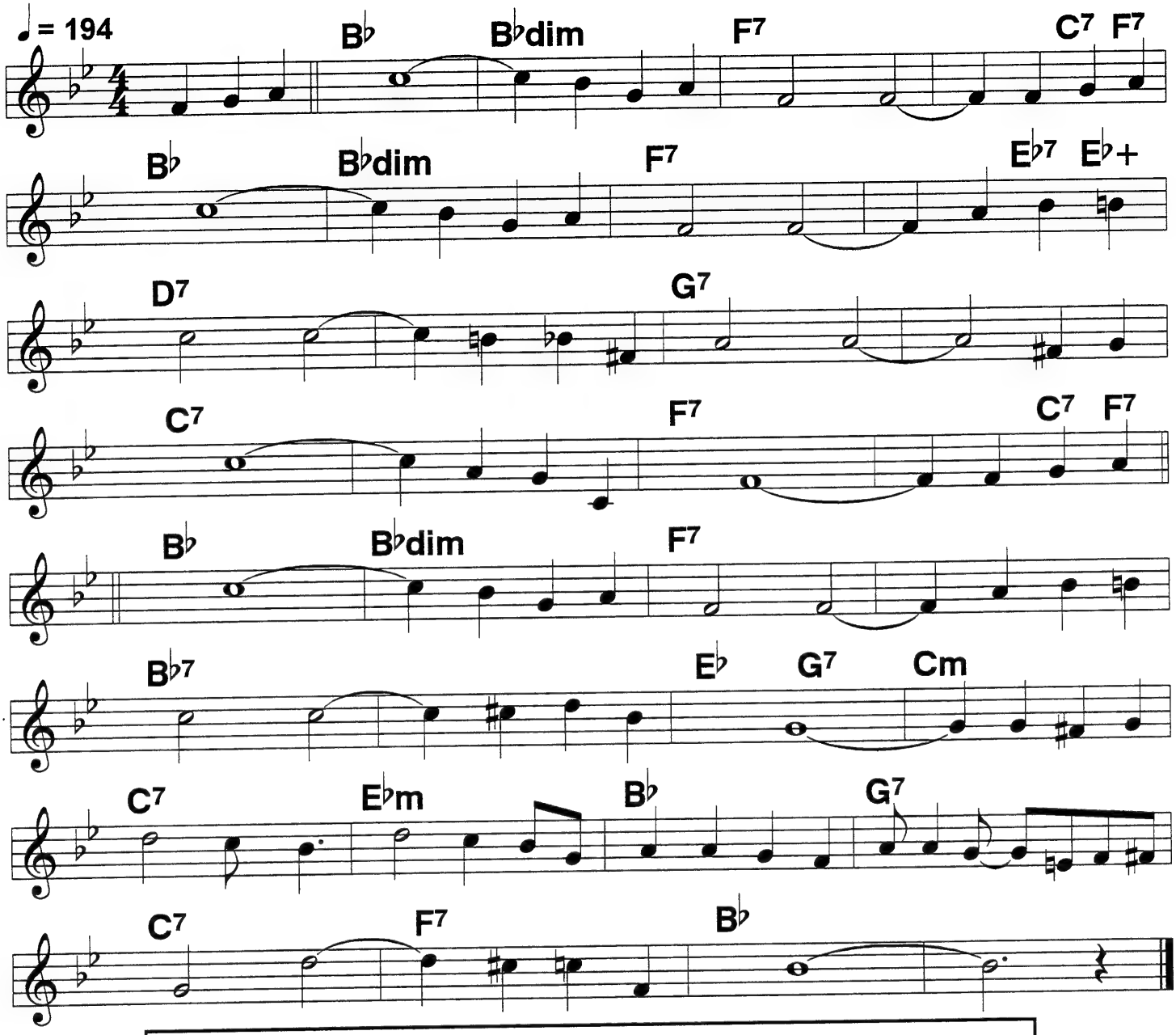
Rhythm play 8-bar charleston beat to set up rhythm for dancers, spark some dancing. Play it for 8-16 bars 1st chorus, and during an out chorus. This tune is one of the "party-makers", "ice breakers", that often can get things going if nothing else will. If someone requests a Charleston, play this one, not "Charleston".

From Monday On

Bix; c. Bing. Crosby,
Harry Barris, 1928

2-beat or 4/4

♩ = 194



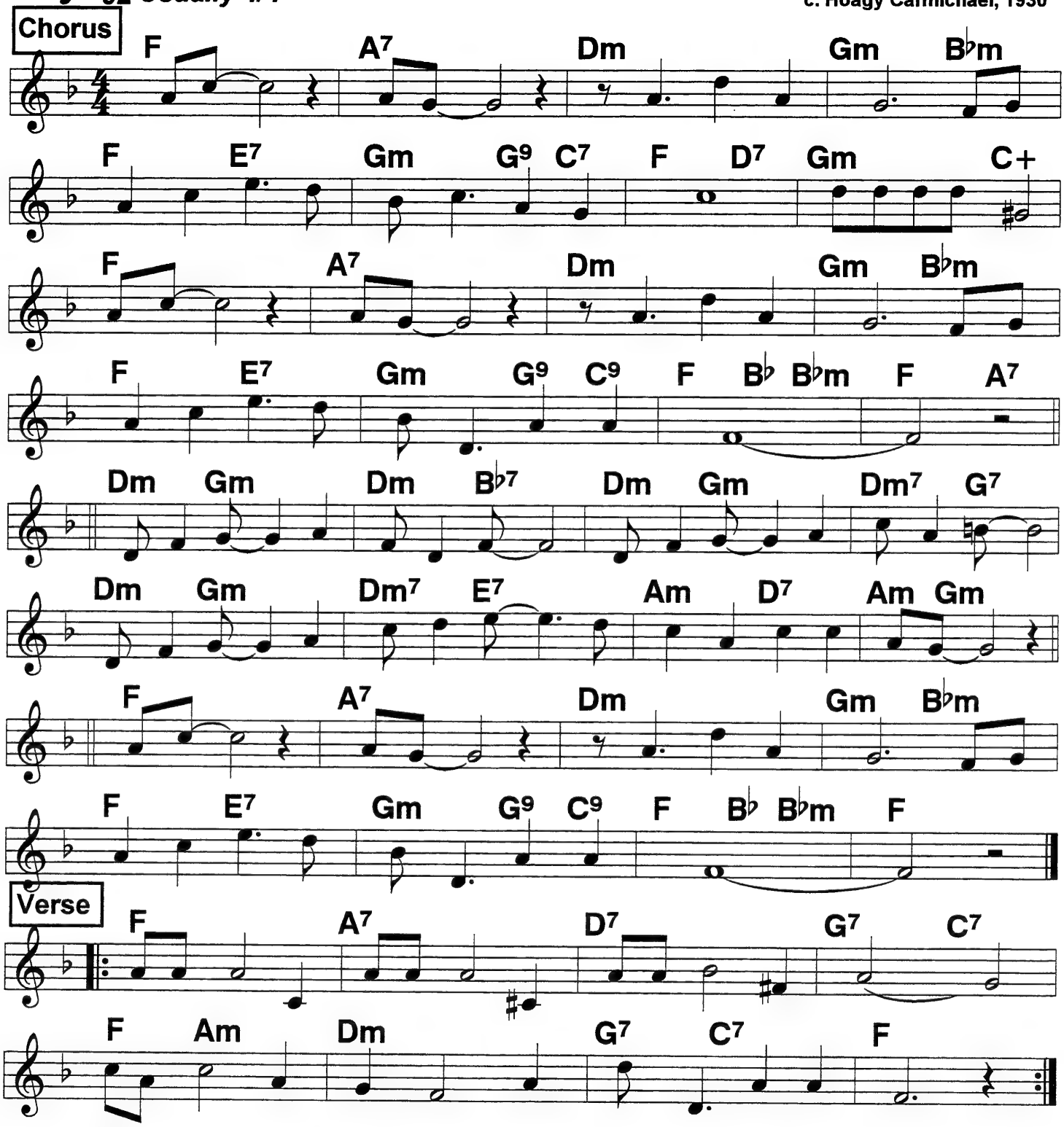
(From Monday) On,/// /my cares are o-/ver./ /From Monday
On,/// / I'll be in clo-/ver./ / We picked on
Mon-/day,/ /because it's wash/ day,/ // And we'll
Wash/// /our blues a- way./// /From Monday

On,/// /the skies'll look/ bright,. /don't tell me
Diff'-/rent,/ /I know I'm right./// /I'm gonna
Start/ shoutin' "Hey!/ Hey!" when she says "Love, honor
and obey, 'cause we'll be
Hap-/py/, /from Monday on./// /|||

Georgia On My Mind

♩ = 92 *Usually 4/4*

c. Hoagy Carmichael, 1930

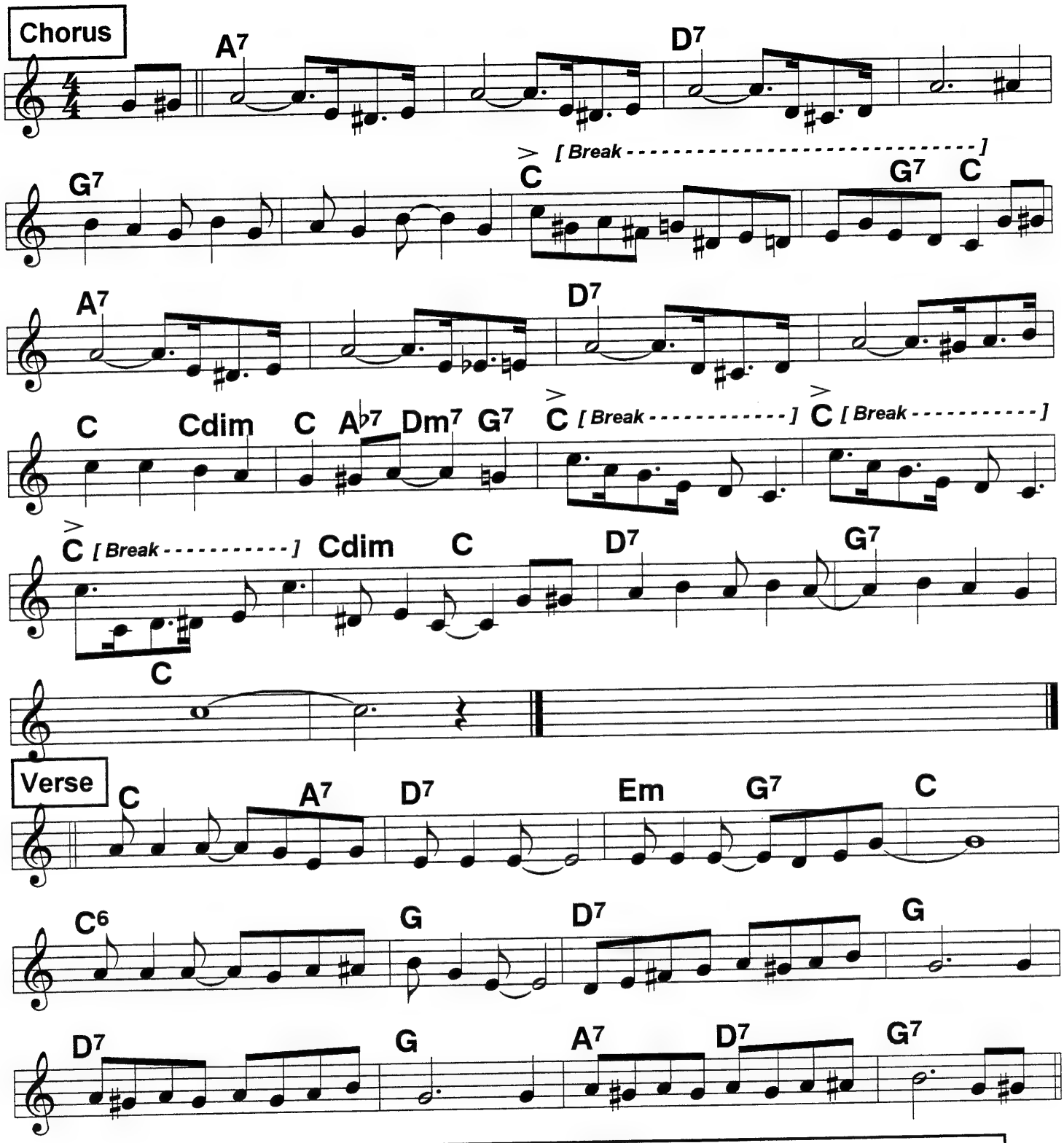


Verse: Melodies bring memories that linger in my heart
Make me think of Georgia,/ why did we ever part?
Some sweet day when blossoms fall and all the world's a song,
I'll go back to Georgia,/ 'cause that's where I be- long.

Good Man Is Hard To Find, A

Hooch tune, solid 4/4, Stripper beat? ♩ = 100

Bessie Smith classic, 1917

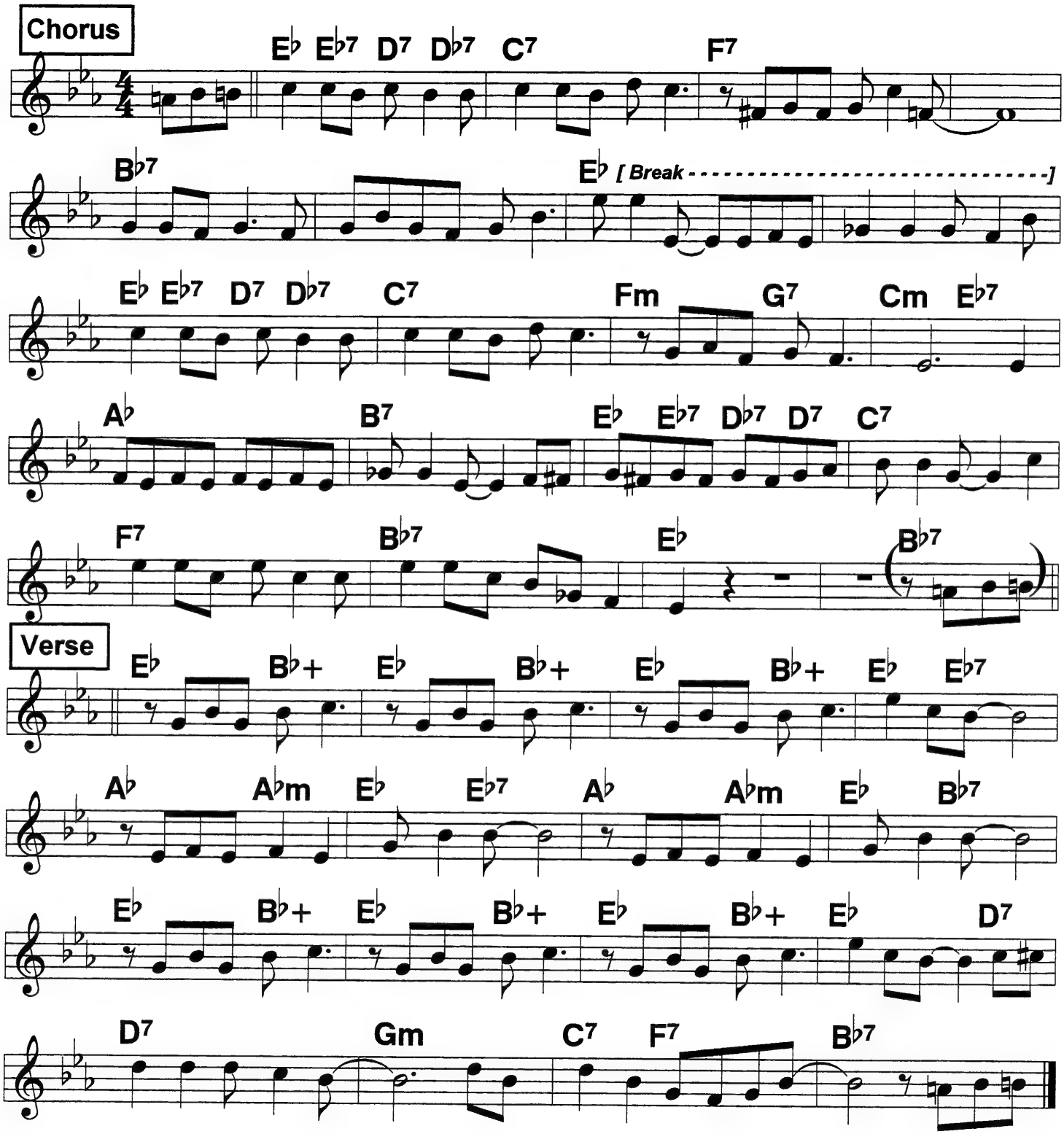


VERSE CHORUS, solos, vocal out. BREAKS always played, incl. solos

Hard Hearted Hannah

♩= 114
Bump & grindy hooch tune

c. Ager, 1924

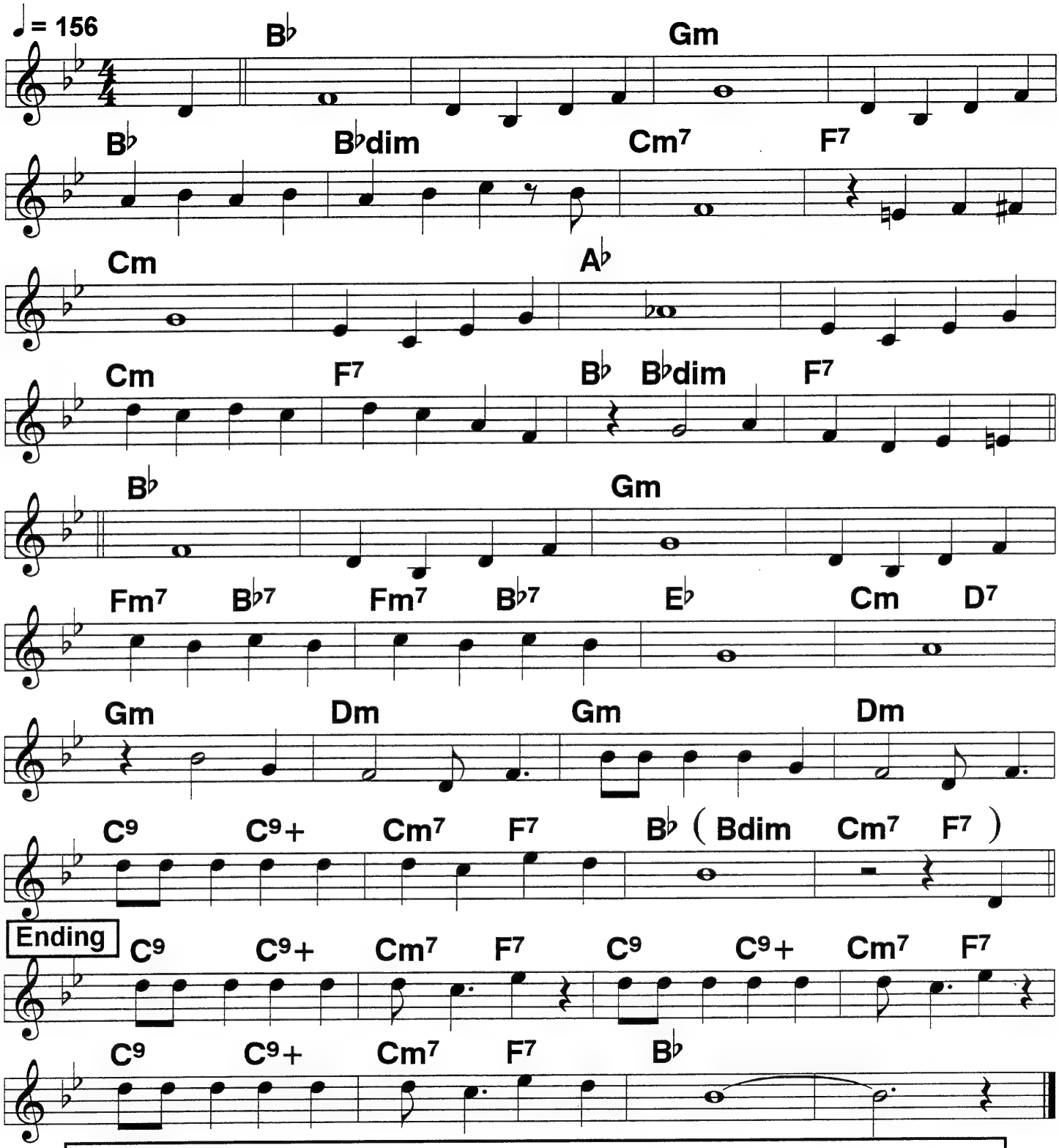


Hello Dolly

♩ = 120

4/4 Dixieland; sing-along

1963



If the crowd is in a sing-along mood, can play it slowish. Imagine the folks in a line, holding waist of people on either side of them, swaying to and fro...climax.

High Society (1)

4/4 or 2-beat
Relaxed promenade tempo
♩ = 192

1901

Horn Intro B♭ F7

A F7 B♭

F7 B♭

Gm

Gm C7 F

B F7 B♭

C7 F7

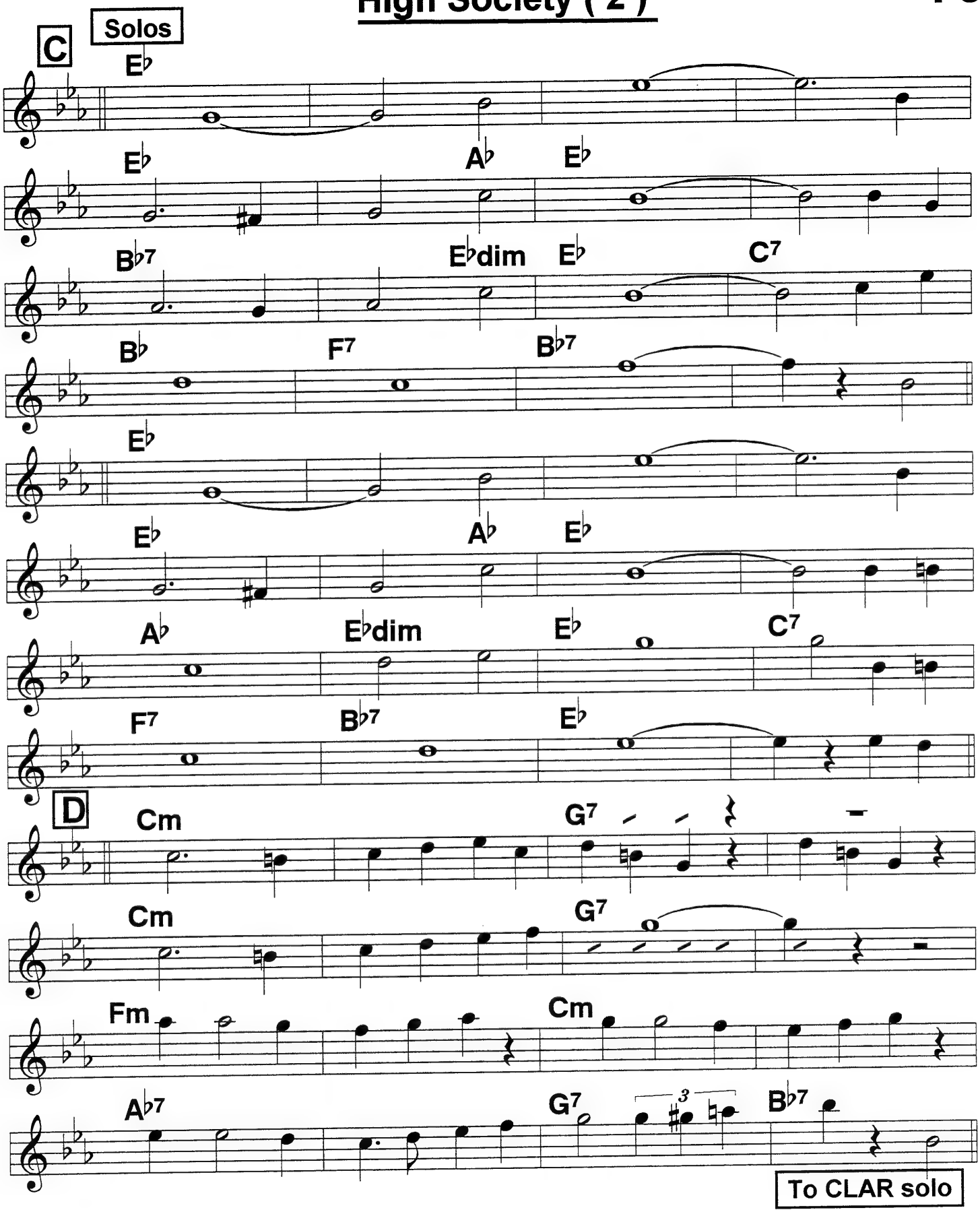
B♭ B♭7 E♭ B♭dim

B♭ C7 F7 B♭

Dogfight B♭7

ROUTINE: Intro, A A, B B, Dogfight, C D, Solos on C, D C 1 or 2 X, extended ending. Classic Clarinet solo can come anyplace during solos, better after D
Duet of Clarinet solo and trumpet playing melody as an out chorus is a good show piece.

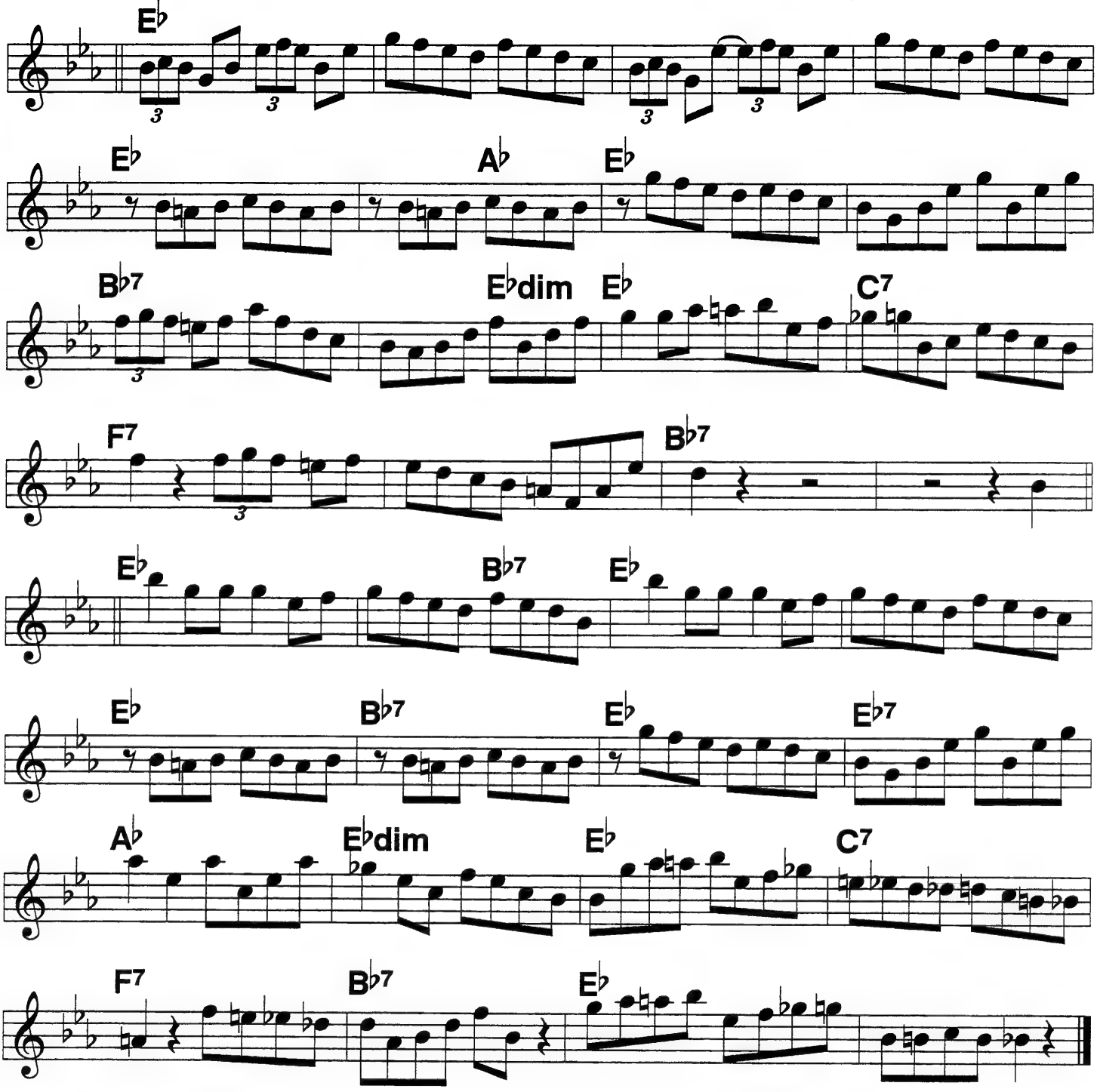
High Society (2)



High Society (3)

Clarinet solo

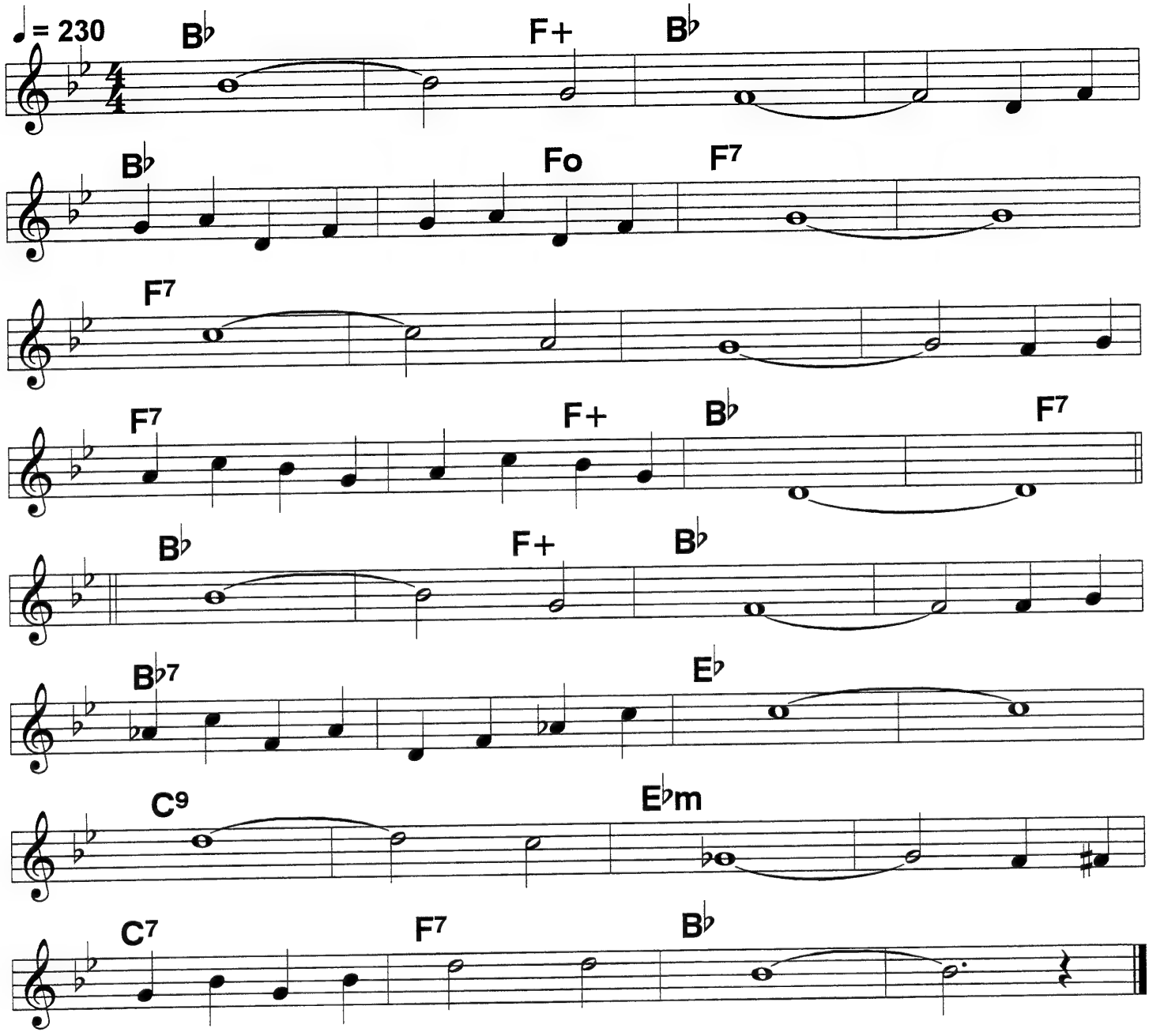
Johnny Dodds, on Oliver, 1923



Hindustan

Fast 2-beat; can be played as Samba or Conga

1917



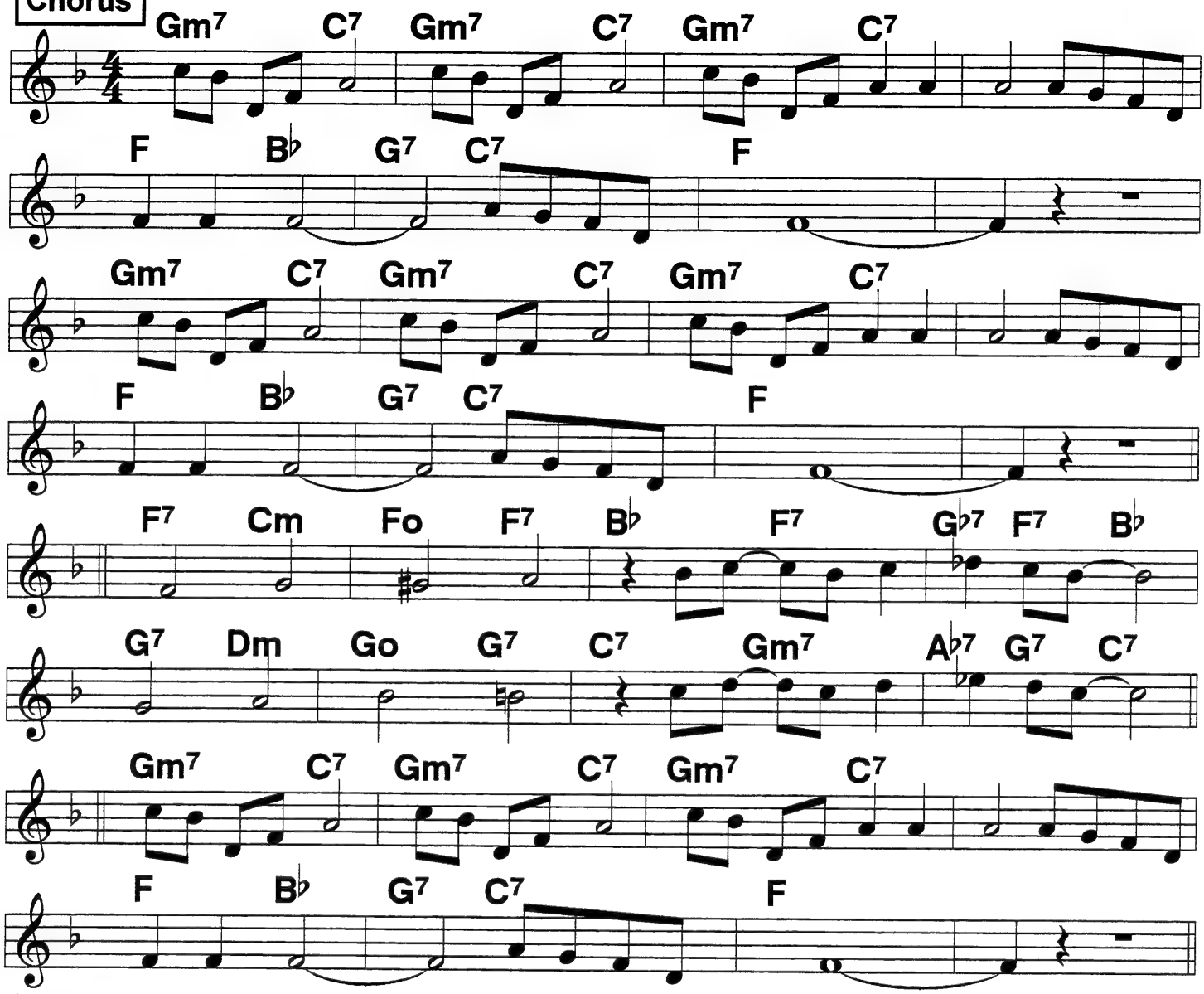
75

Honeysuckle Rose (1)

♩ = 172 *4/4 swing*

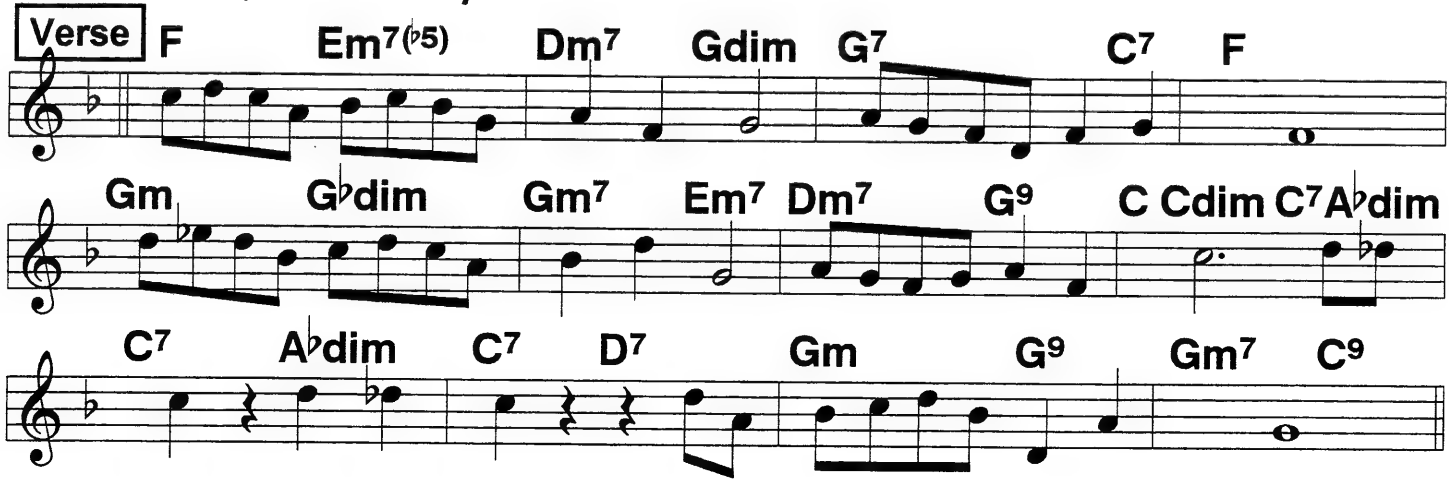
30s swing standard; c. Waller, 1929

Chorus



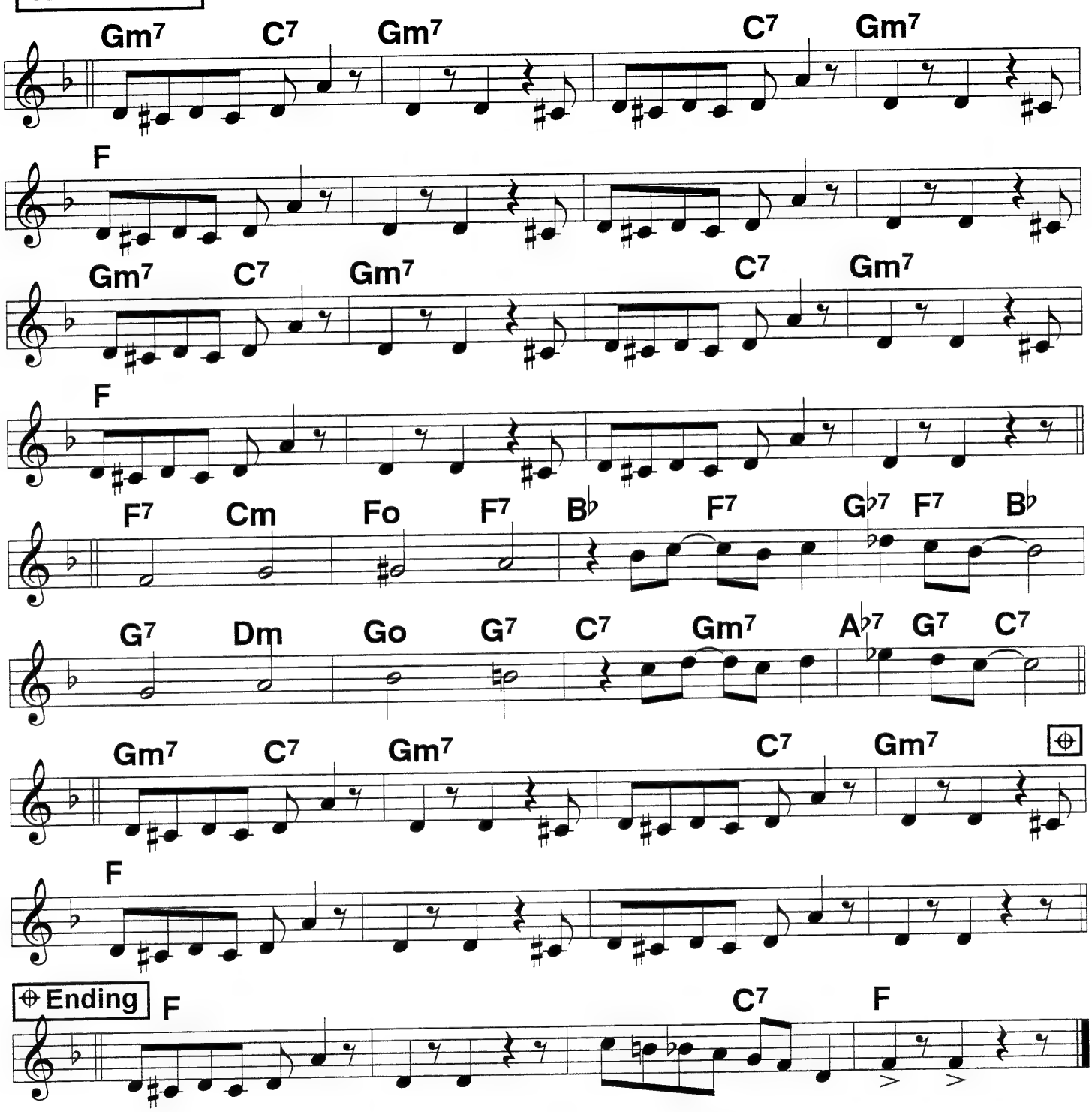
Verse rubato, cho. at tempo

Verse



Honeysuckle Rose (2)

Riff Chorus

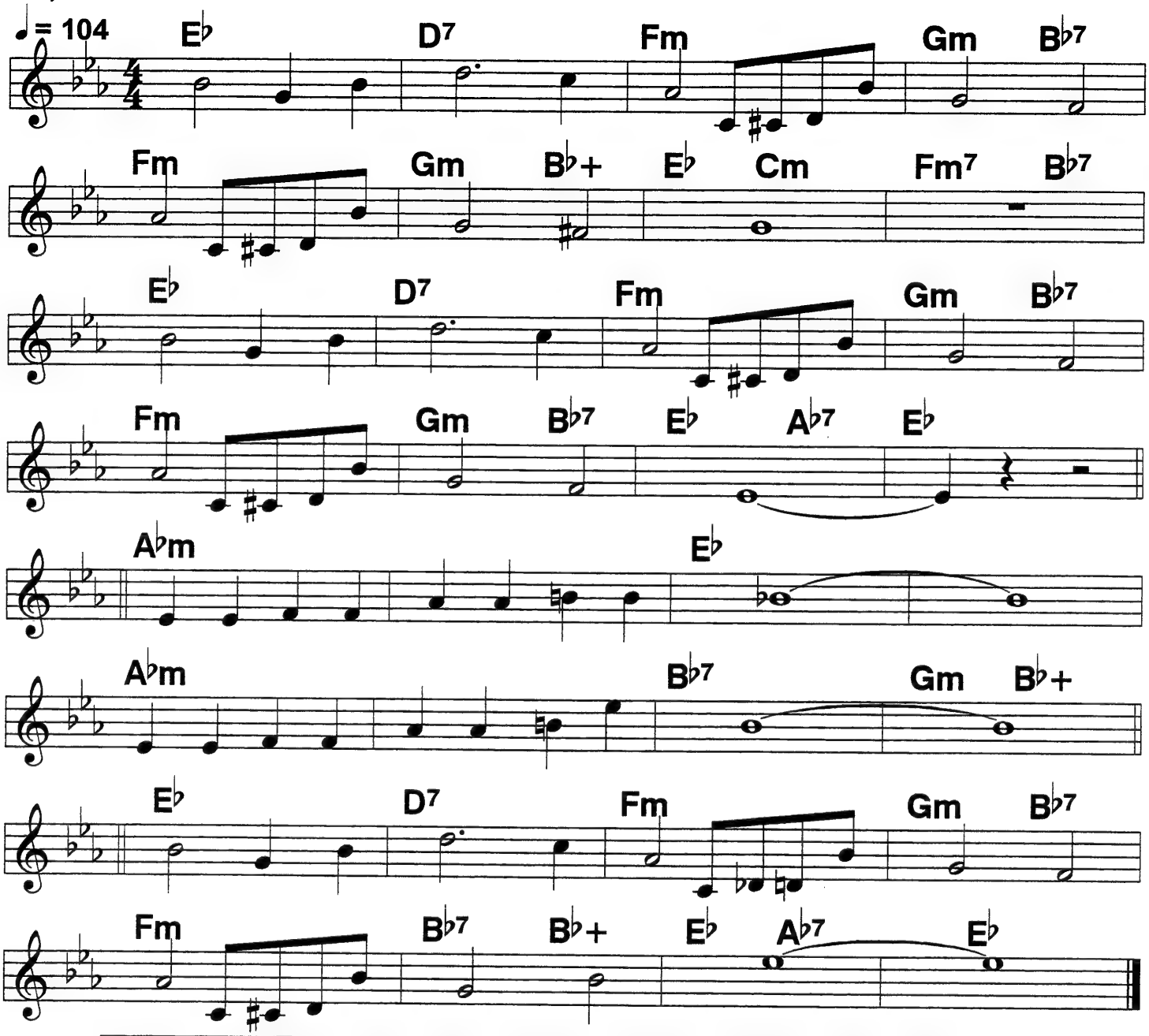


RIFF chorus usually 1st out chorus, followed by jazz or melody chorus. Can be used as out chorus, ala Fletcher Henderson for Goodman Big Band, with the Ending. Lionel Hampton and Louis Prima used it in "Sweet sue."

Home

2/4, 4/4 Ballad

Armstrong, Dorsey Bros., c. 1931



When/ shadows fall,// and trees/ whisper day is end-/ing,/
My/ thoughts are ever wen-/ding/ home./// ||||
When/ crickets call// my heart/ is forever year-/ning/
Once/ more to be re- tur-/ning/ home./// /|||

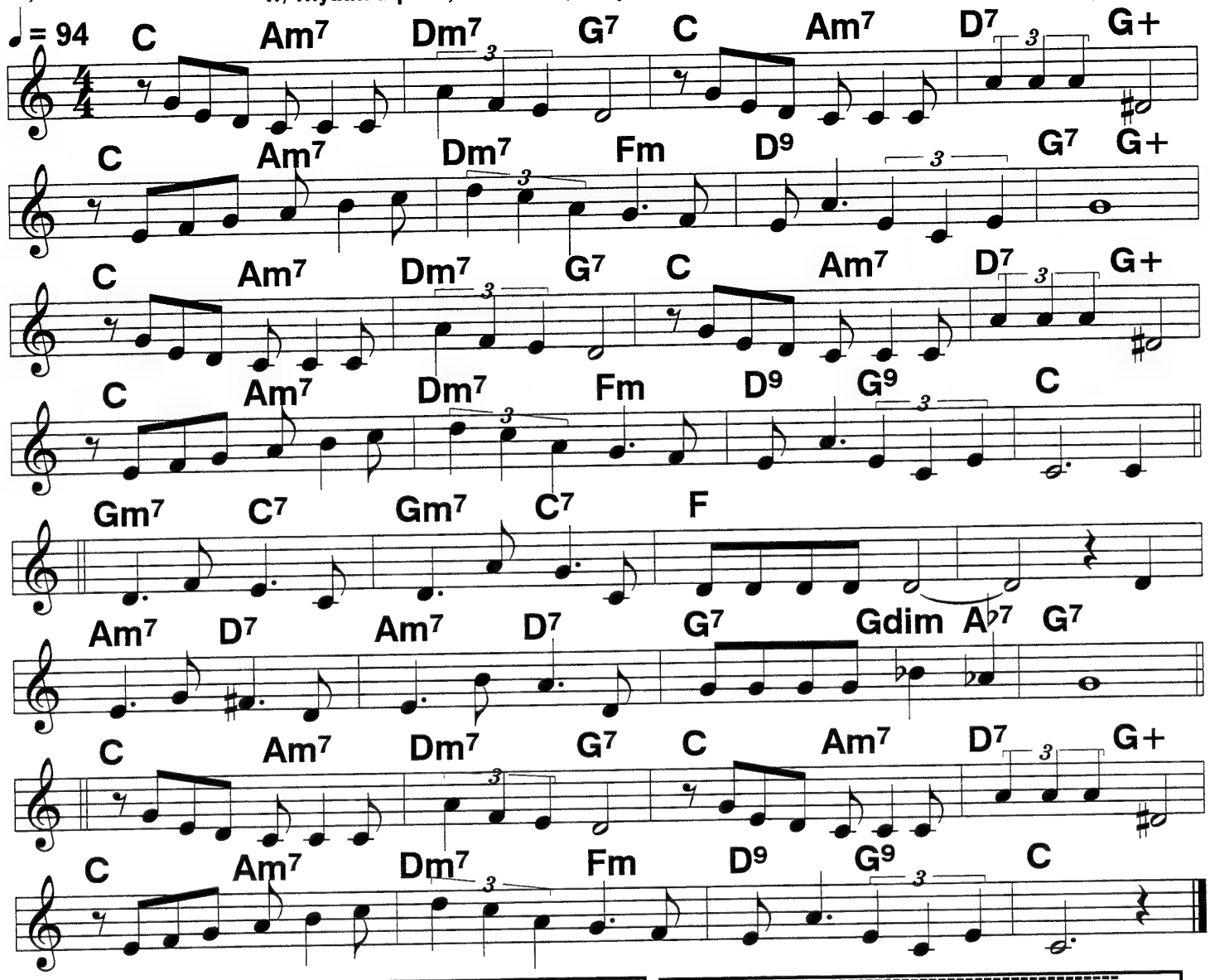
When the hills con- ceal the setting sun,/// ////
Stars begin a- peeping one by one./// ////

Night/ covers all// and though/ fortune may for-/ sake/ me,/
Sweet/ dreams will ever take/ me/ home./// ///|

Hundred Years From Today

Jack Teagarden
classic, 1933

4/4 W/ rhythm triplets, backbeats, 80bpm, a good rock'n'roll tune.



Don't save your kisses, just pass them around./
You'll find my reason is logically sound./
Who's gonna know that you passed them around,/
a hundred years from to- day.///
Why crave a penthouse that's fit for a queen?/
You're nearer heaven on mother earth's green./
If you had millions, what would they all mean, a
hundred years from today.//so

Laugh and sing, make love the thing, be
happy while you may./ ///There's
Always one be- neath the sun, who's
bound to make you feel that way.///

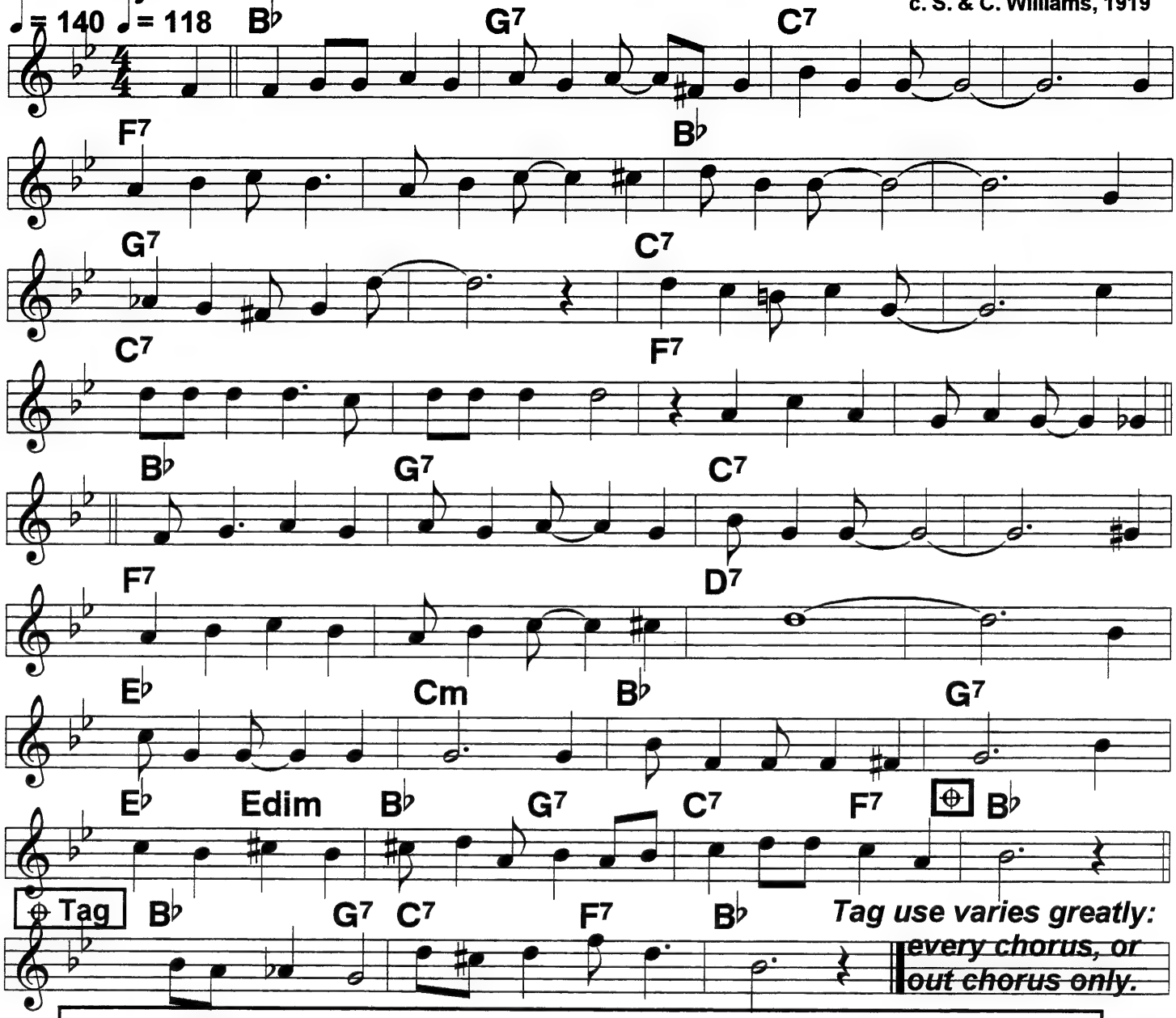
The moon is shining and that's a good sign./
Cling to me closer and say you'll be mine./
Remember it darling, we won't see it shine, a
hundred years from to- day.///

I Ain't Gonna Give Nobody None Of My Jelly Roll

4/4 swingy; w/vocal
a tad dirty

♩ = 140 ♩ = 118

c. S. & C. Williams, 1919

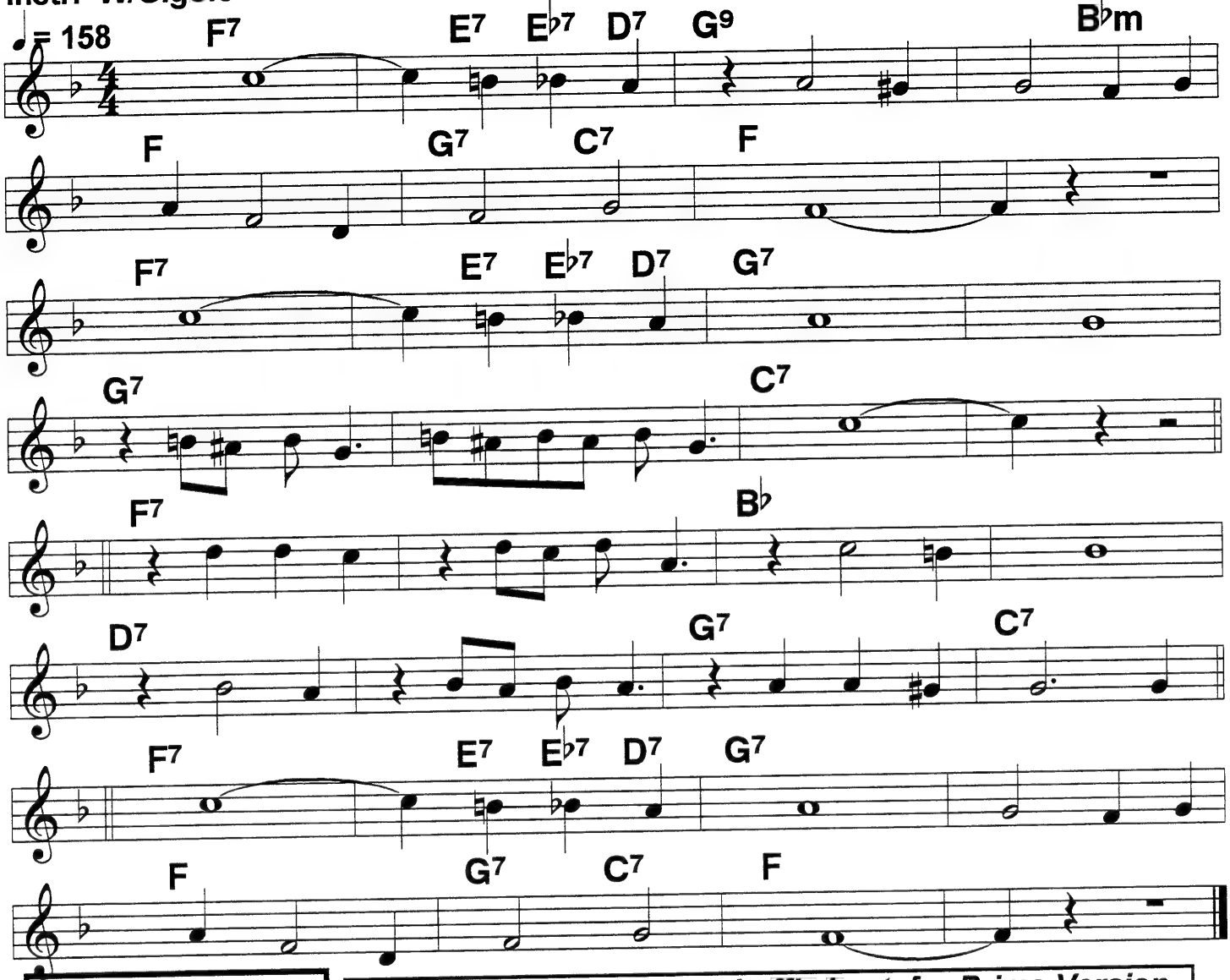


(I) Ain't gonna give no- body none of my jelly roll (jelly roll). I
Wouldn't give you a piece of cake to
save your soul/ (save your soul). My
Ma told me to- day,/// when she went a- way//, to
Be a good boy, she'd bring me a toy./ |I am her pride and joy. There
---
Ain't no use of you to keep on hangin' 'round/ (hangin' around). I
Love you, but I hate to turn you down./// /// This
Jelly roll is sweet,// it surely can't be beat.// I
Know you want it, you can't have it, and I ain't gonna give you
none, (I mean,/) (*Tag*: None of my Jelly Roll.//|)

I Ain't Got Nobody

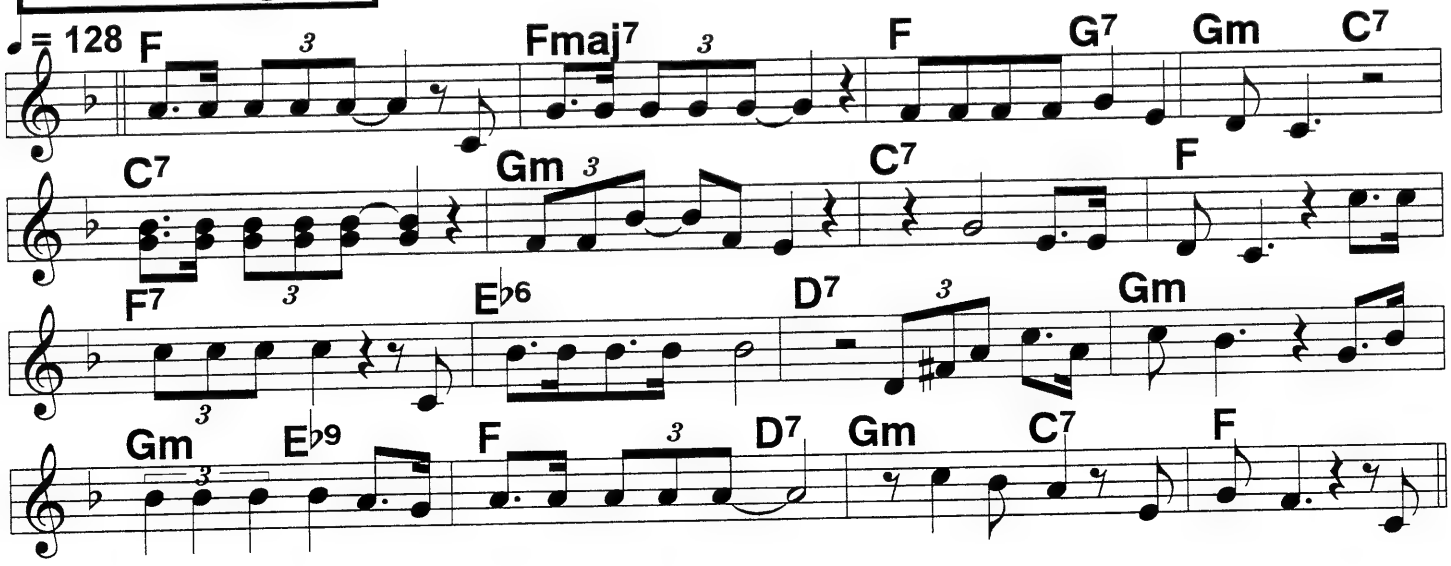
2-beat
Instr. W/Gigolo ♩ = 128

c. S. Williams, 1915



Just a Gigolo

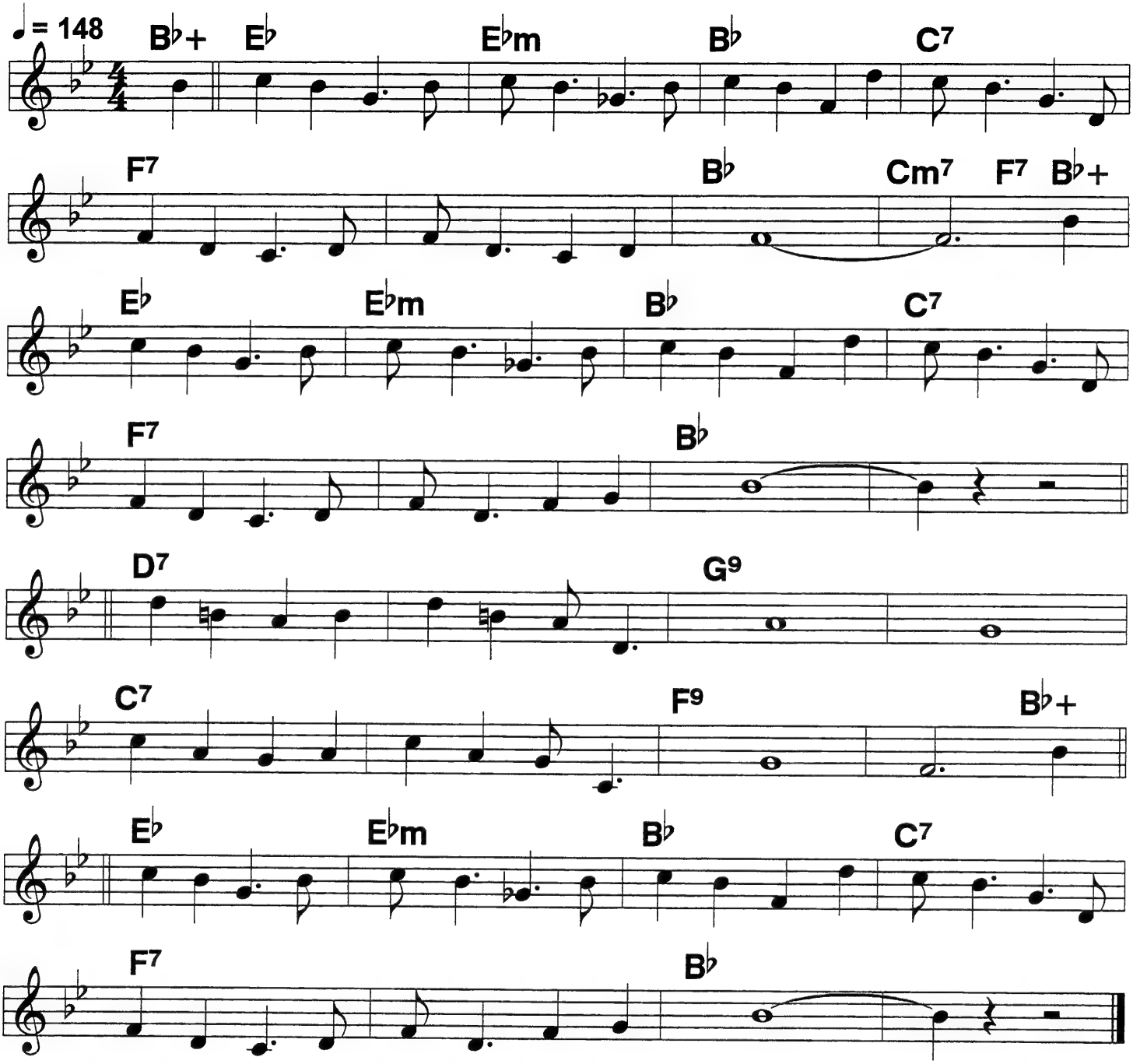
Use as Verse, moderate shuffle beat, for Prima Version



I Can't Believe That You're In Love With Me

Light and swingy 4/4

c. McHugh, 1926

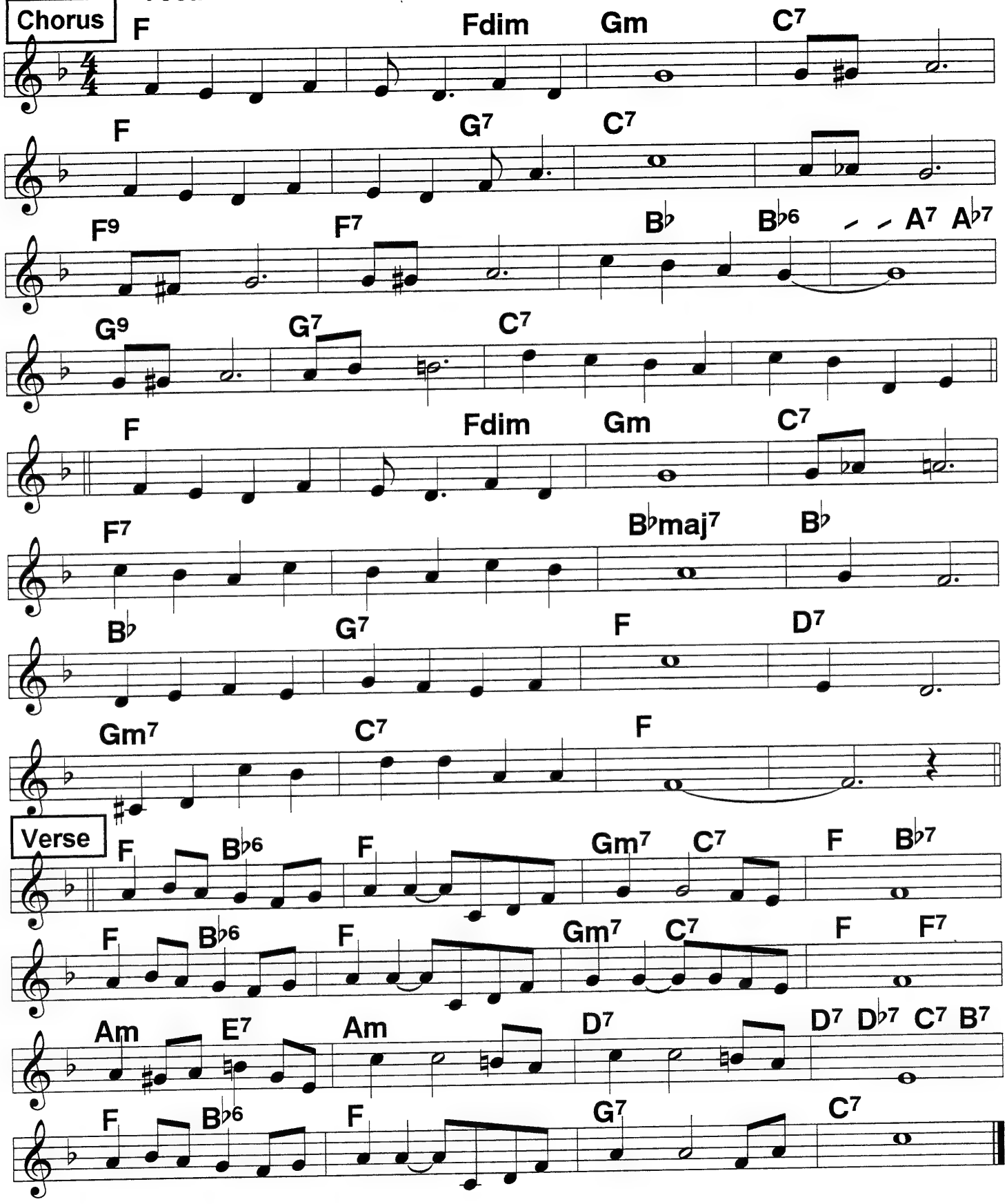


I can't Give You Anything But Love

Armstrong, Ethel Waters; c. McHugh, 1928

2-beat ♩ = 144

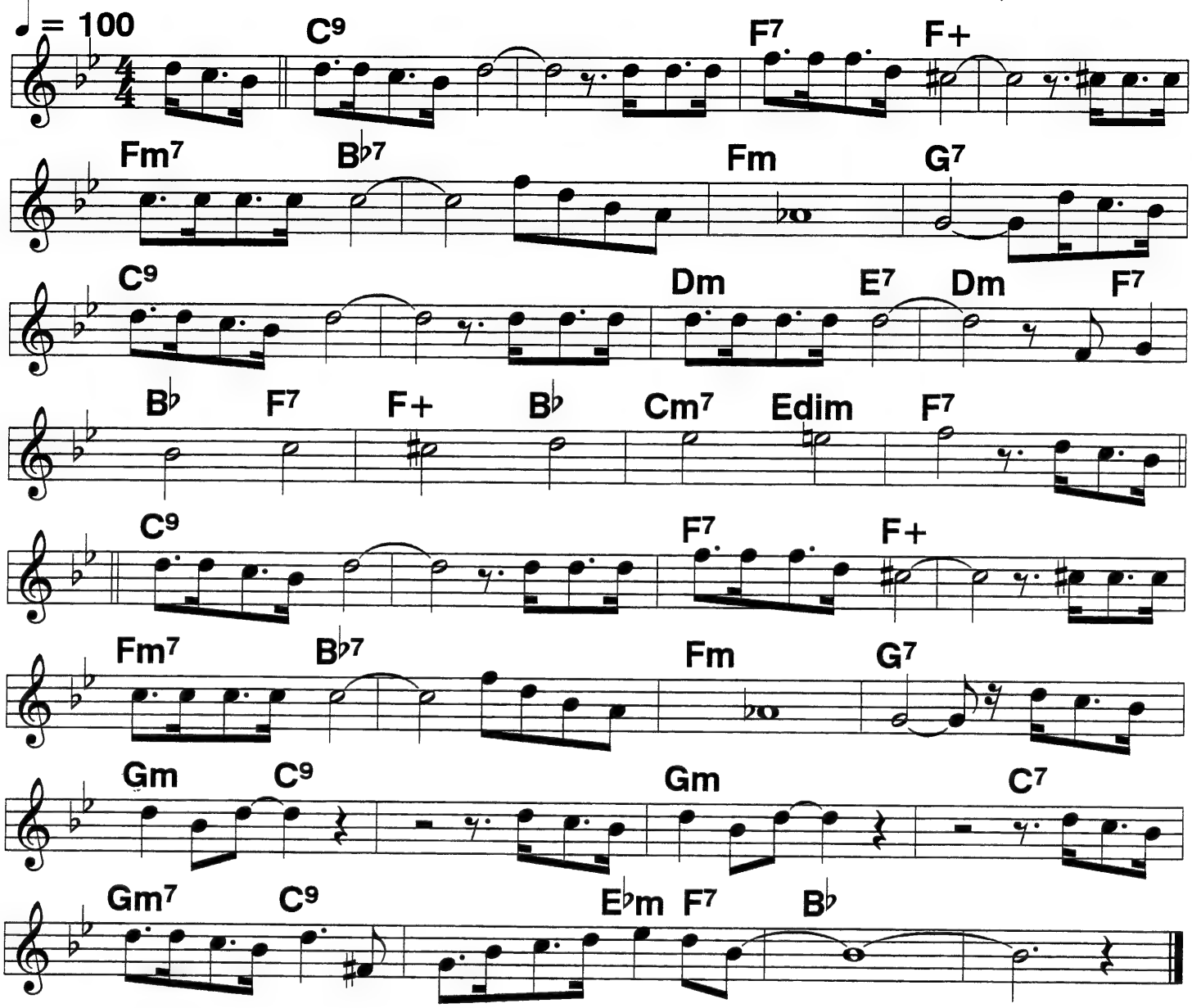
Vocal w/verse ♩ = 118



I Gotta Right To Sing The Blues

Slow, rhythmic 4/4

Jack Teagarden classic;
c. Arlen, 1932



(I gotta) Right to sing the blues,/ //I gotta right to feel low down./ //I gotta
Right to hang around,/ //down around the riv-/// er.// A certain
Girl in this old town,/ //keeps draggin' my poor heart around./ //All I
See/ for/ me/ is/ mis-/er-/ y. I gotta

Right to sing the blues,/ //I gotta right to moan and sigh,/ //I gotta
Right to sit and cry,/ //down around the riv-/// er./ I know the
Deep blue sea,| || will soon be calling me./ //It must be
Love, say what you choose, I gotta right to sing the blues./// ///|

I Had Someone Else

1924

♩ = 170 *2-beat*

Chorus

C G+ C Em Gm A7

Dm Gdim Dm G7 C G7

C Gdim G Cm Em A♭dim

Am Adim Am D7 G7 C

C7 C+ F

D7 G7 G♭dim D♭dim G7

C G+ C Em Gm A7

D7 G9 C

Verse

C Gdim G9 C

C Cdim G7 G+ C6 G+

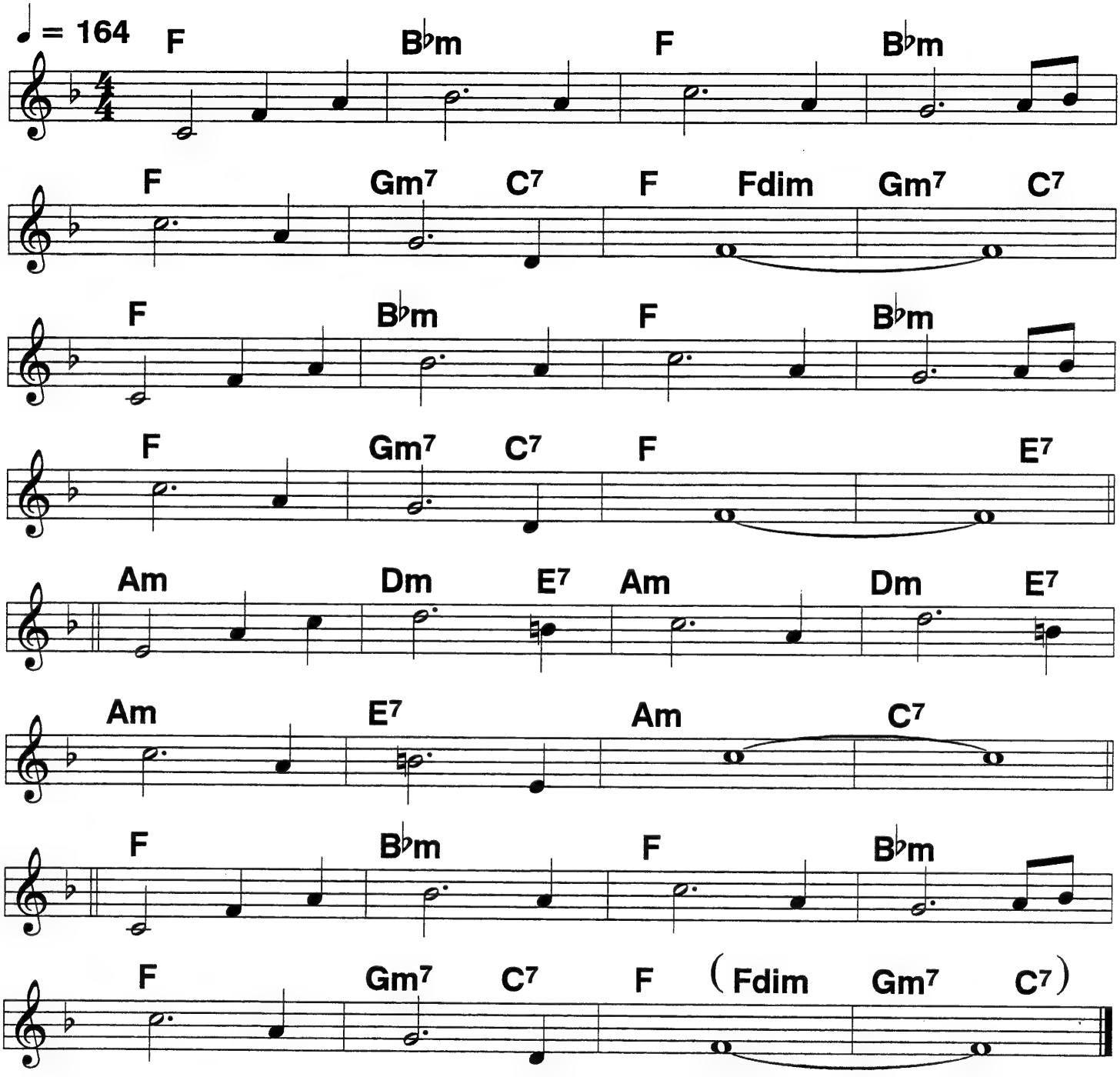
C Gdim G9 C Cm

G D7 G G+

I Never Knew (That Roses Grew)

4/4 swing ♩ = 184

1925

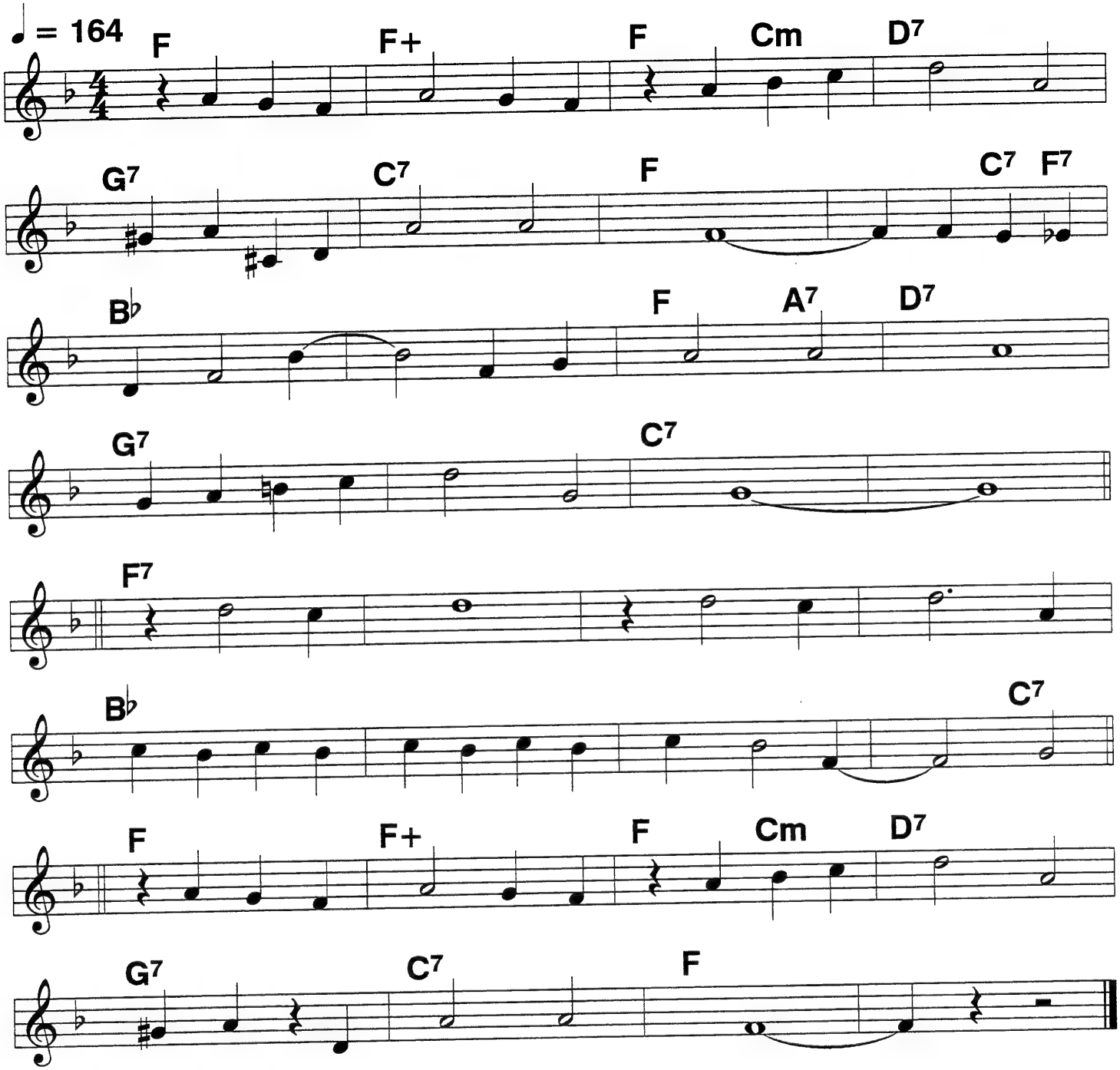


MEDLEY:
I never knew that roses grew
I never knew I could love anybody

I Never Knew I Could Love Anybody

T. Dorsey Clambake 7; c. 1920

4/4 Swing ♩ = 184

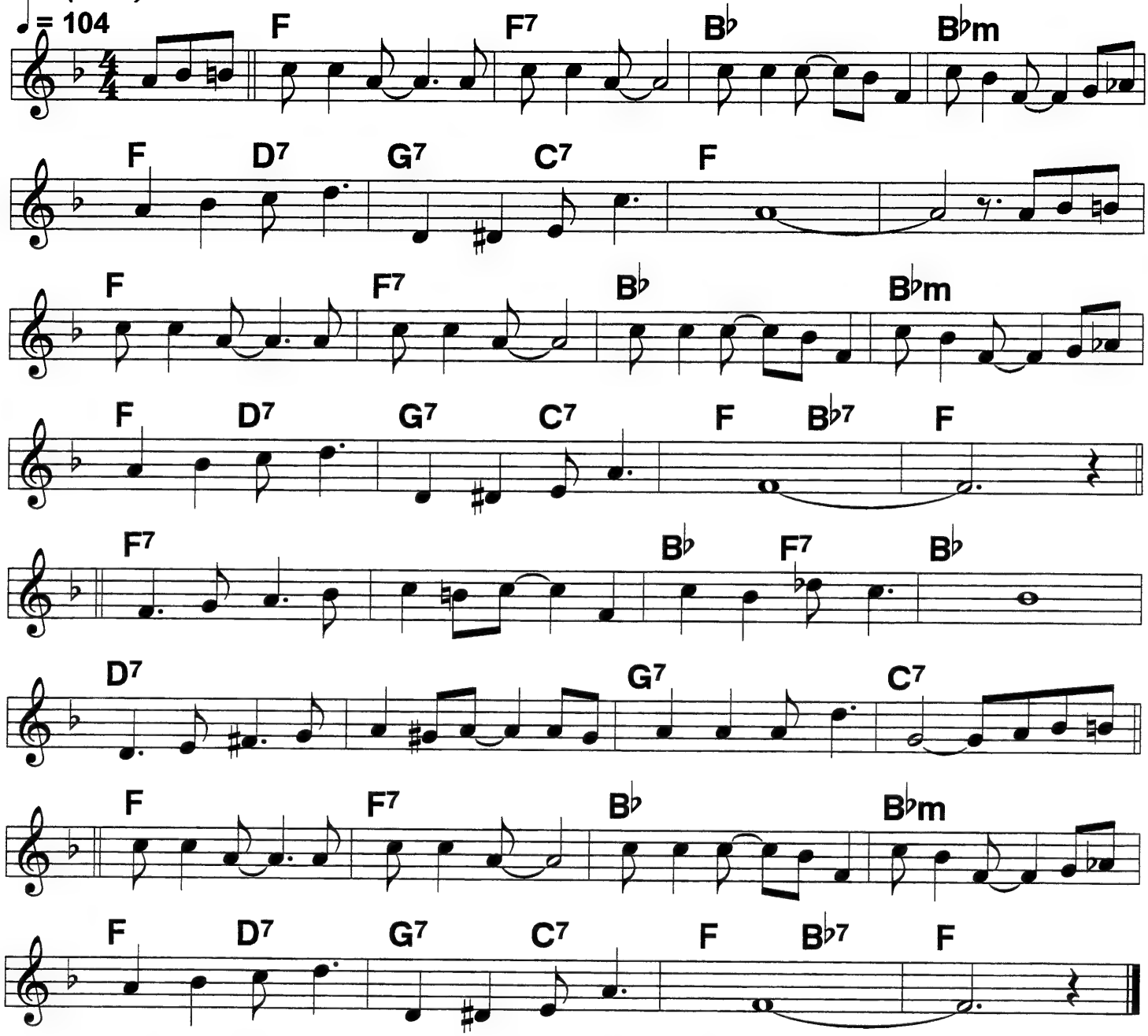


MEDLEY:
I never knew that roses grew
I never knew I could love anybody

I Want A Little Girl

Lilting expressive 2-beat;
4/4 (Jazz)

c. 1930



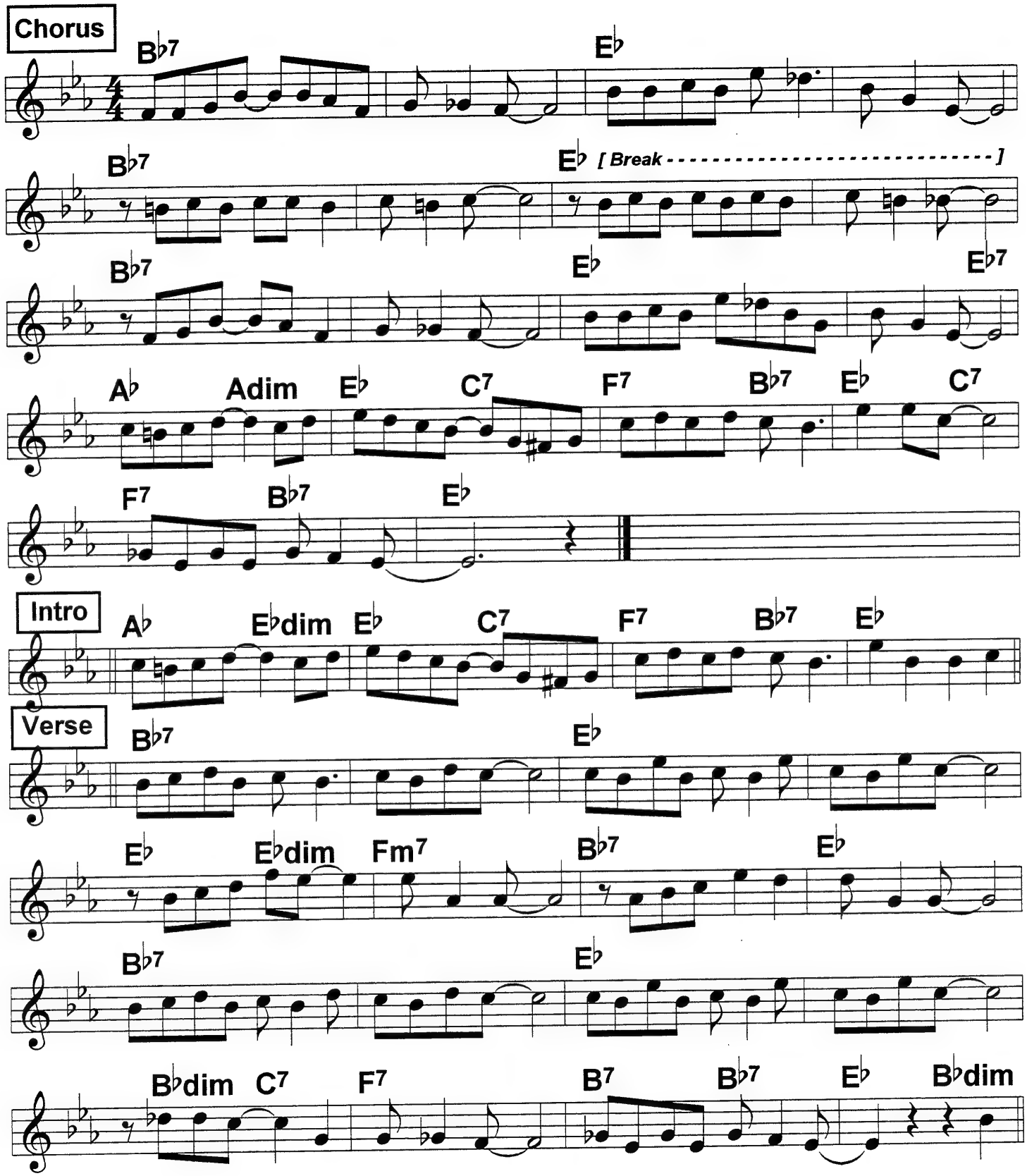
(I want a) Little girl to love a lot, I'd give ev'rything that I've got for a
Little girl who'd fall in love with me./// // I want a
Little girl she may not look like the kind in a picture book, but if
She can cook, she'll suit me to a "T"./// ///|

She don't have to wave her hair or dress in fancy clothes.///
I won't even care if she don't wear silken hose./ I want a

Little girl to call my own, there must be someone that's all alone, just a
Little girl who'd fall in love with me./// /|||

I Wish I Could Shimmy Like My Sister Kate

♩ = 148
Rockin' 4/4; also as a twist

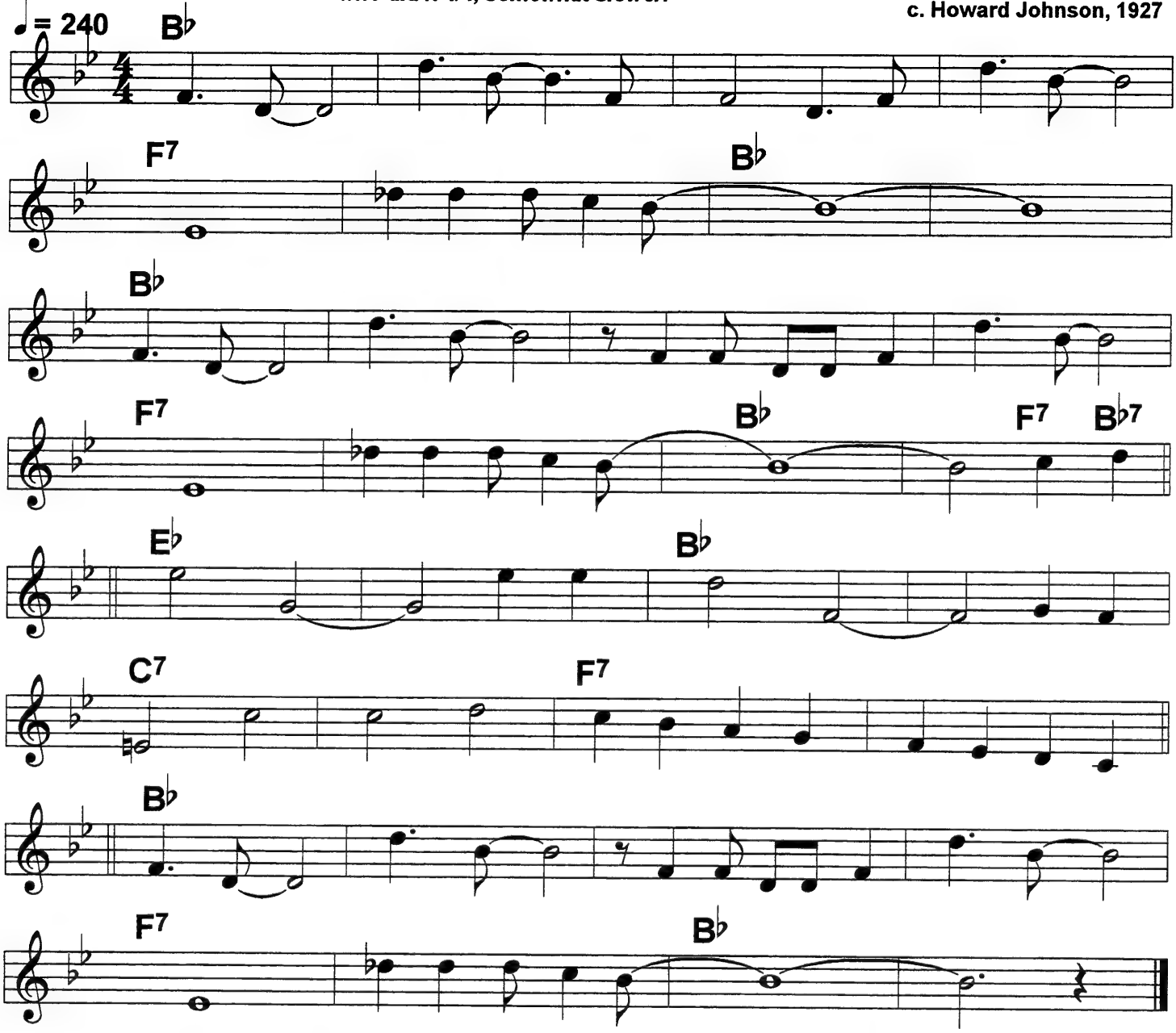


Ice Cream

Square 2-beat

Popular with 1940s New Orleans revival bands, who did it 4/4, somewhat slower.

c. Howard Johnson, 1927



Ice/ cream,/ ice cream,/ we all/ scream for ice/ cream,/
Rock,/// rock my baby roll./// ////
I/ scream,/ you/ scream,/ everybody wants ice/ cream,/
Rock,/// rock my baby roll./// // Pepsi

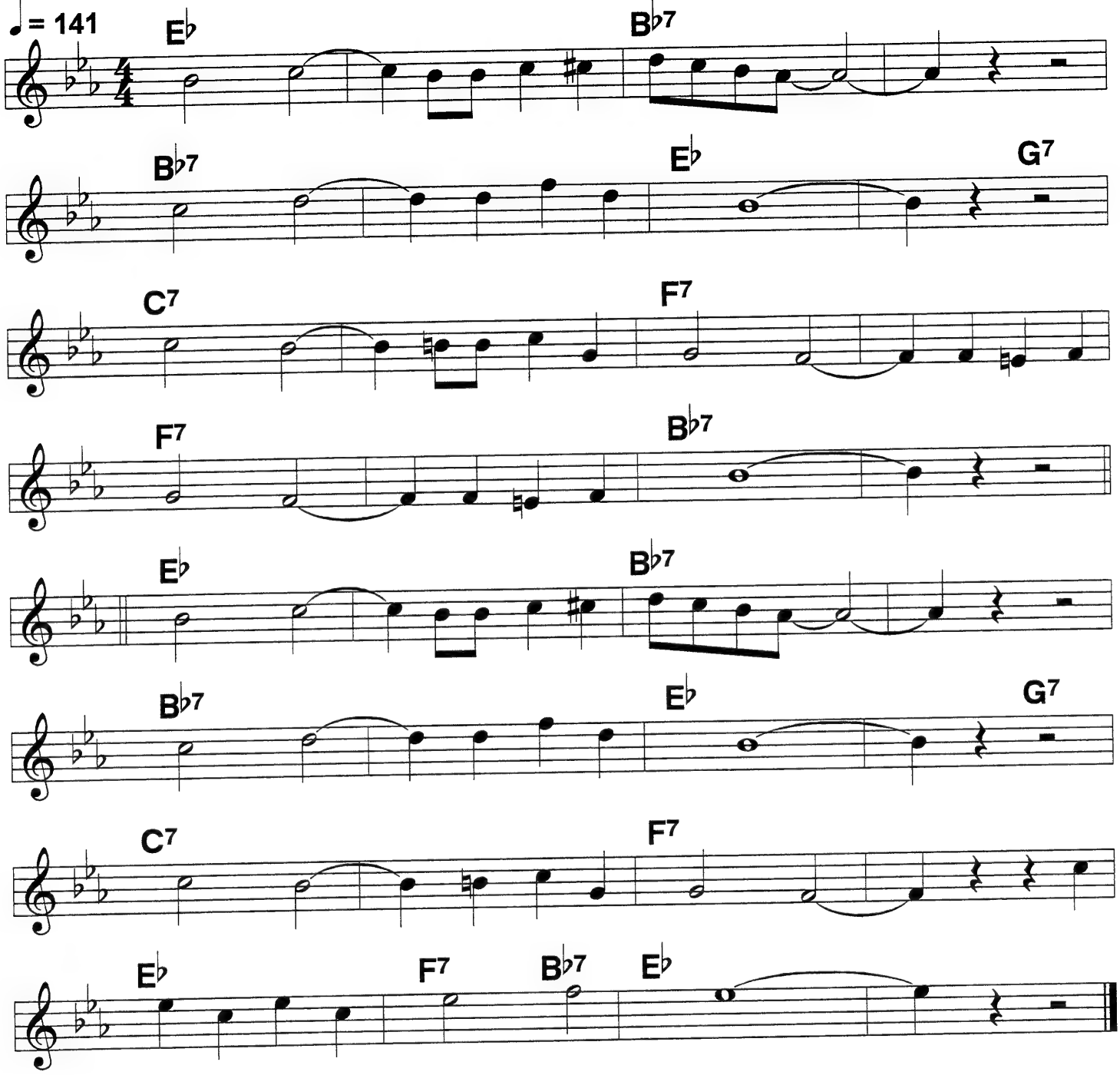
Co-/la,/ //R.C. Co-/la,/ //ev'ry
Bo-/dy/ wants/ a/ Coca Cola (Coca Cola)

Ice/ cream,/ ice/ cream,/ we all scream for ice/ cream,/
Rock,/// rock my baby roll./// ///|

Ida (Sweet As Apple Cider)

1903

♩ = 156
2-beat; or 4/4
♩ = 141

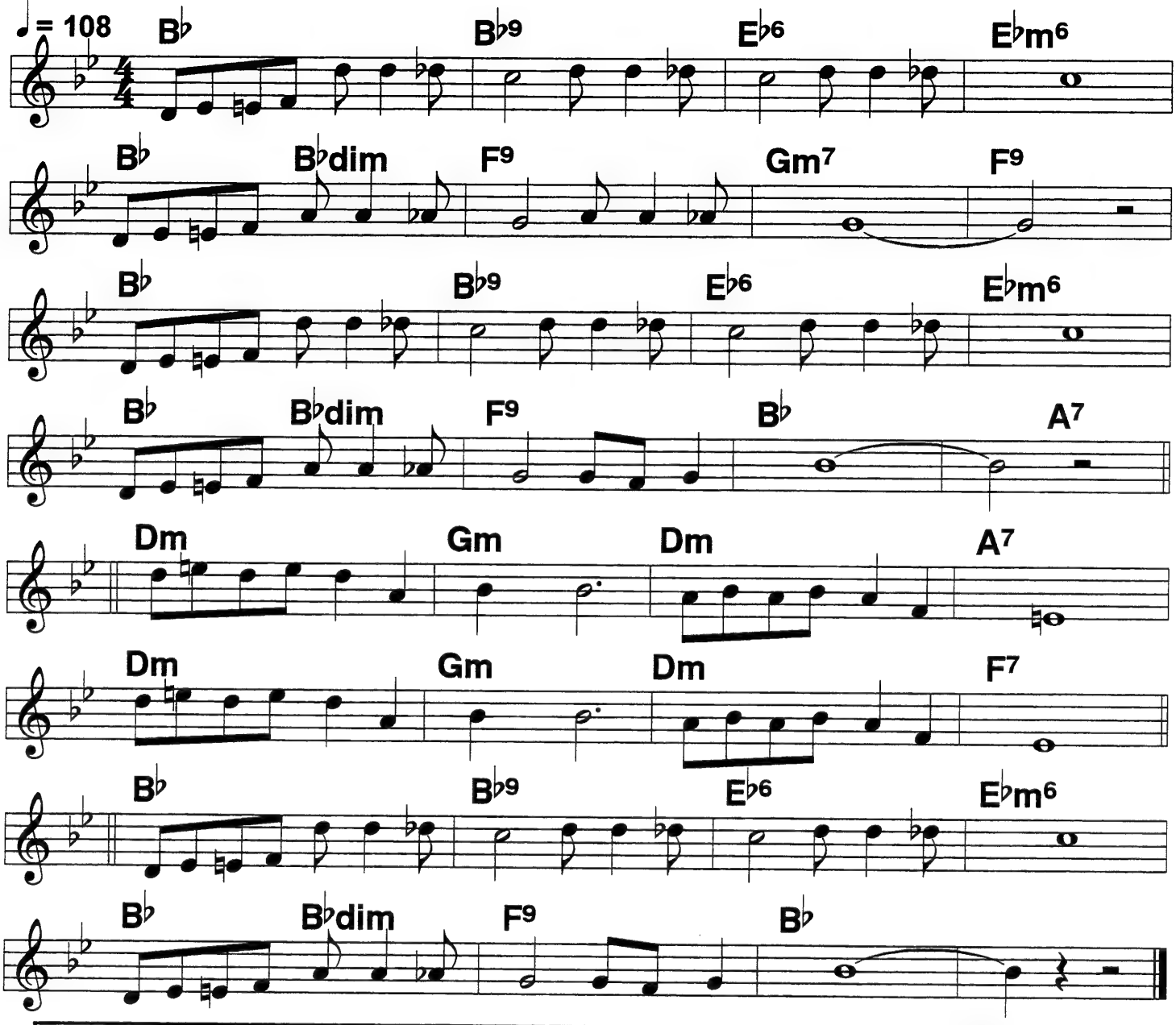


Bars 8 & 24 often played with B natural and G7

If I Had You

4/4 ♩ = 108

Rudy Vallee hit, 1929



I could show the world how to smile,/ I could be glad all of the while.///
I could change the gray skies to blue,/ if I had you./// ////
I could leave the old days behind,/ leave all my pals,/ I'd never mind.///
I could start my life all a- new,/ if I had you./// /|||

I could climb the snowcapped mountains,/// sail the might ocean wide.///
I could cross the burning desert///, if I had you by my side.///

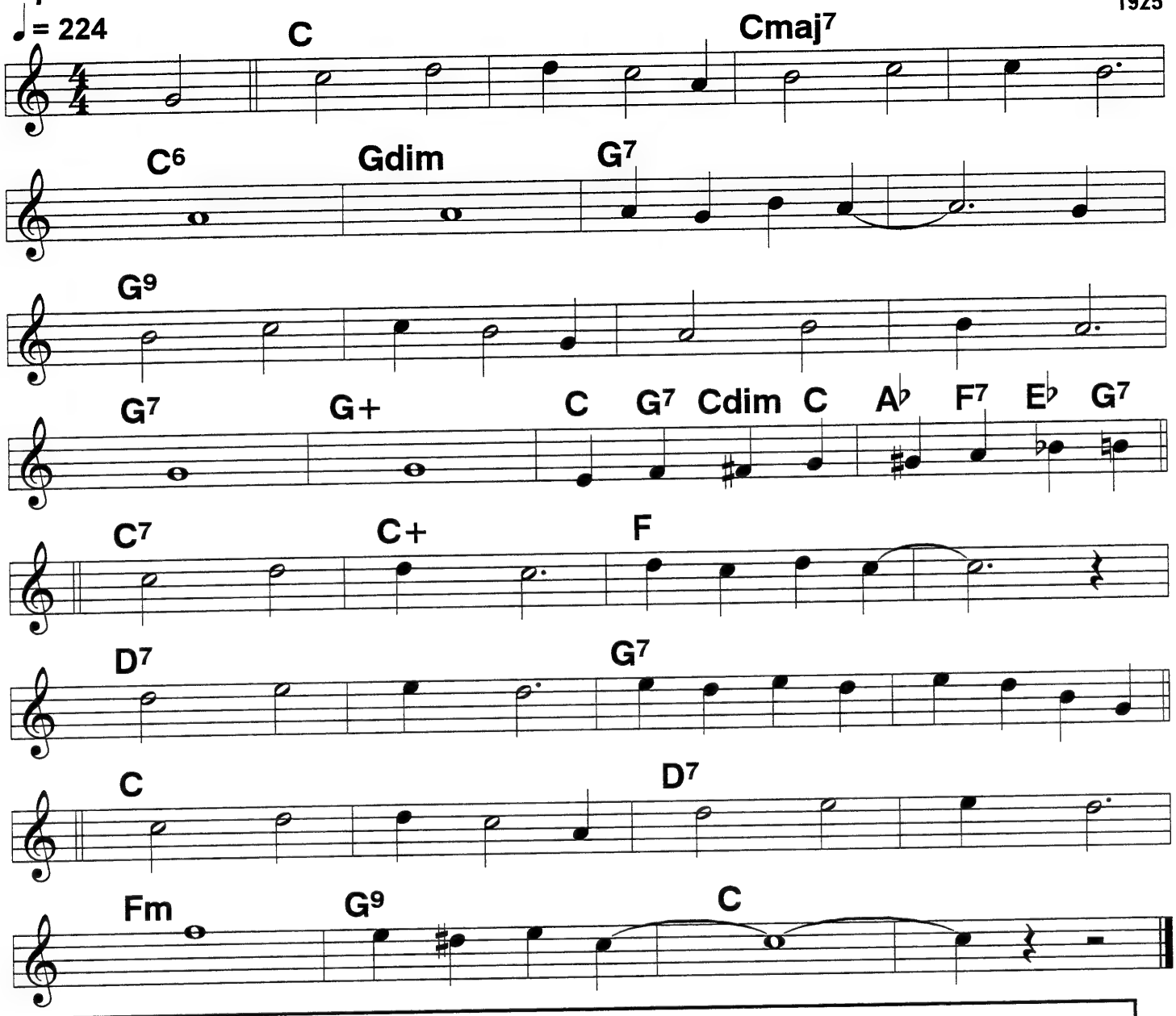
I could be a king, dear, un- crowned,/ humble or
poor,/ rich or re- knowned,///
There is nothing I couldn't do,/ if I had you./// /|||

If You Knew Susie

Square 2-beat

♩ = 224

1925



1. (If) You/ knew/ Susie/ like I/ know/ Susie,// Oh,/// Oh,/// Oh what a girl //There'
None/ so/ classy/ as this/ fair/ lassie,// Oh,/// Oh,/// Holy Moses what a chassis

---

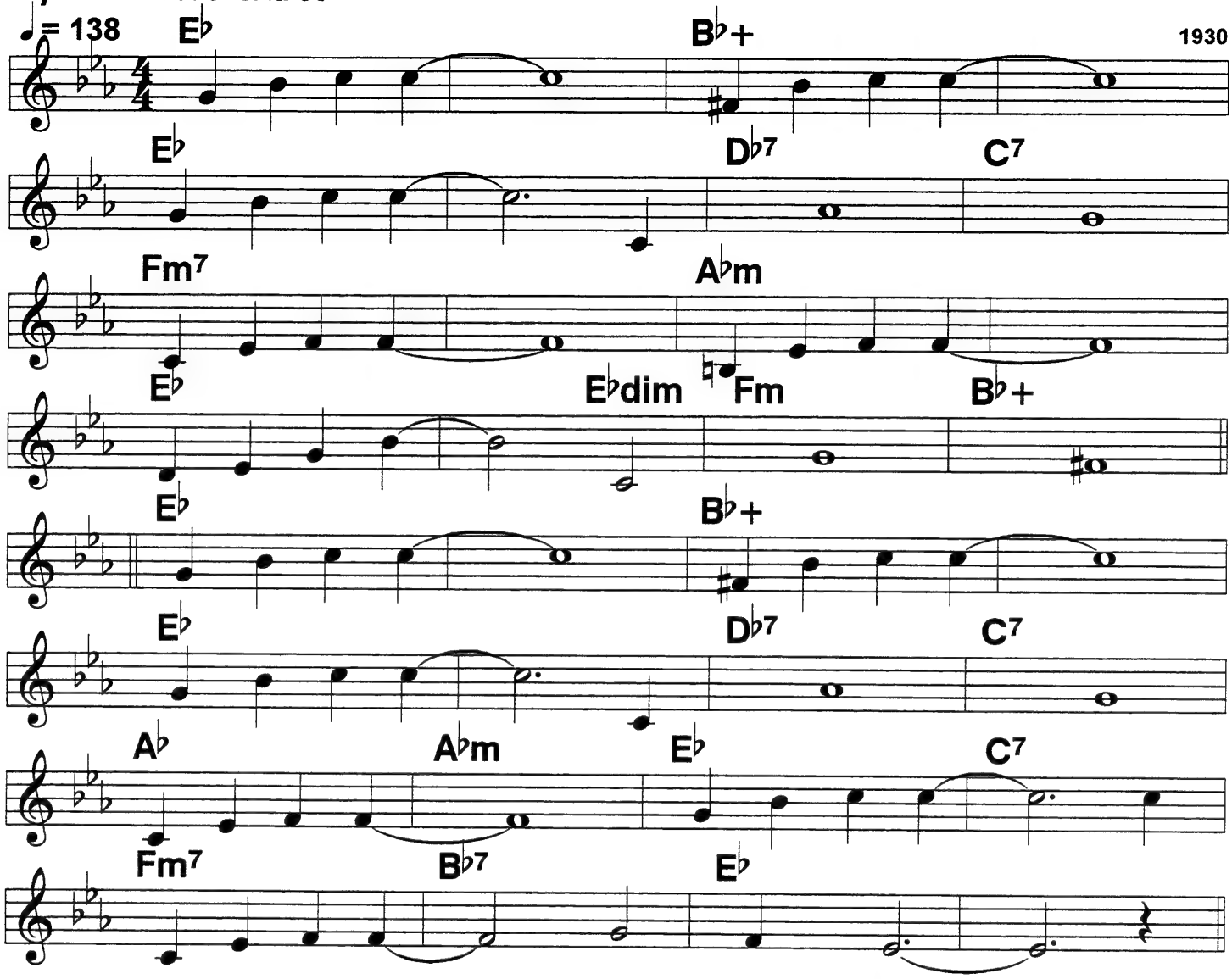
We went riding, she didn't balk. Back from Yonkers I'm the one who had to walk.

If you knew Susie like I know Susie, Oh, Oh, what a girl!

2. (If) You knew Susie like I know Susie, Oh, Oh, Oh what a girl
She wears long tresses and nice tight dresses, Oh what a future she possesses!
Out in public, how she can yawn; in the parlor you would think the war was on
(If) You knew Susie like I know Susie, Oh, Oh, Oh what a girl!

I'll Be A Friend With Pleasure

Square 2-beat foxtrot



Right from the start //// you played a part ////
I gave my heart /// with pleas-/// ure.///
Your fond cares //// bright happiness ////
I'd answer yes // with/ pleas-/// ure.///

Sunset till dawn //// though you are gone ////
Dreams linger on ///In pleas-/// ure.///
If you contend //// this is the end ///then
I'll be a friend // with/ pleas-/// ure.///

Alternate Chords

Eb/// //// Bb+/// /////
Bbm/// C7/// Db7/// C7///
F7/// //// Abm/// Bb7///
Eb/// C7/// Fm/// Bb+///

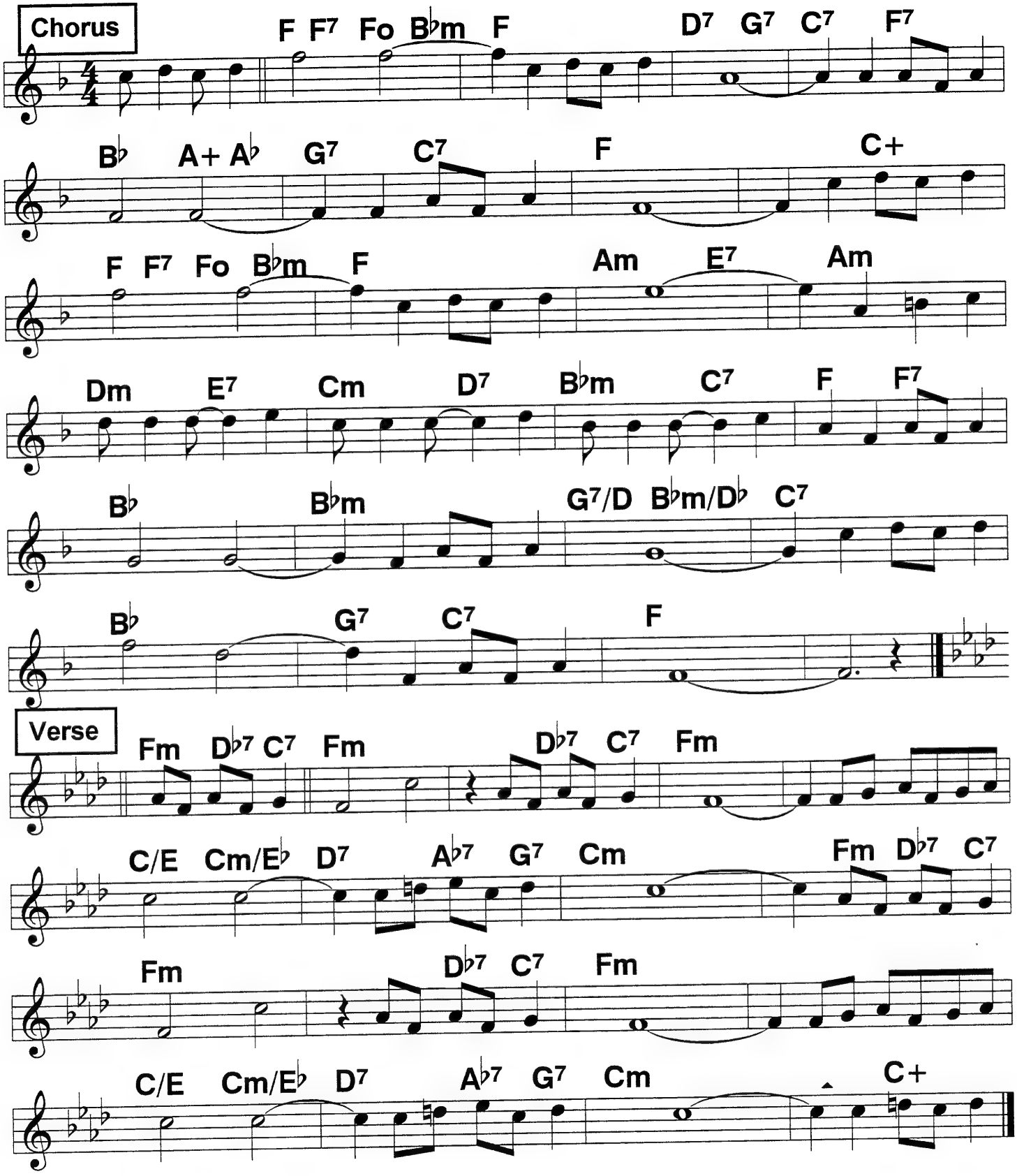
Eb/// //// Bb+/// ////
Bbm/// C7/// Db7/// C7///
Fm7/// Abm/// Eb/// C7///
F7/// Bb7/// Eb/// /// -

I'm Coming Virginia

Bix, 1927; 30s jazz standard.

4/4

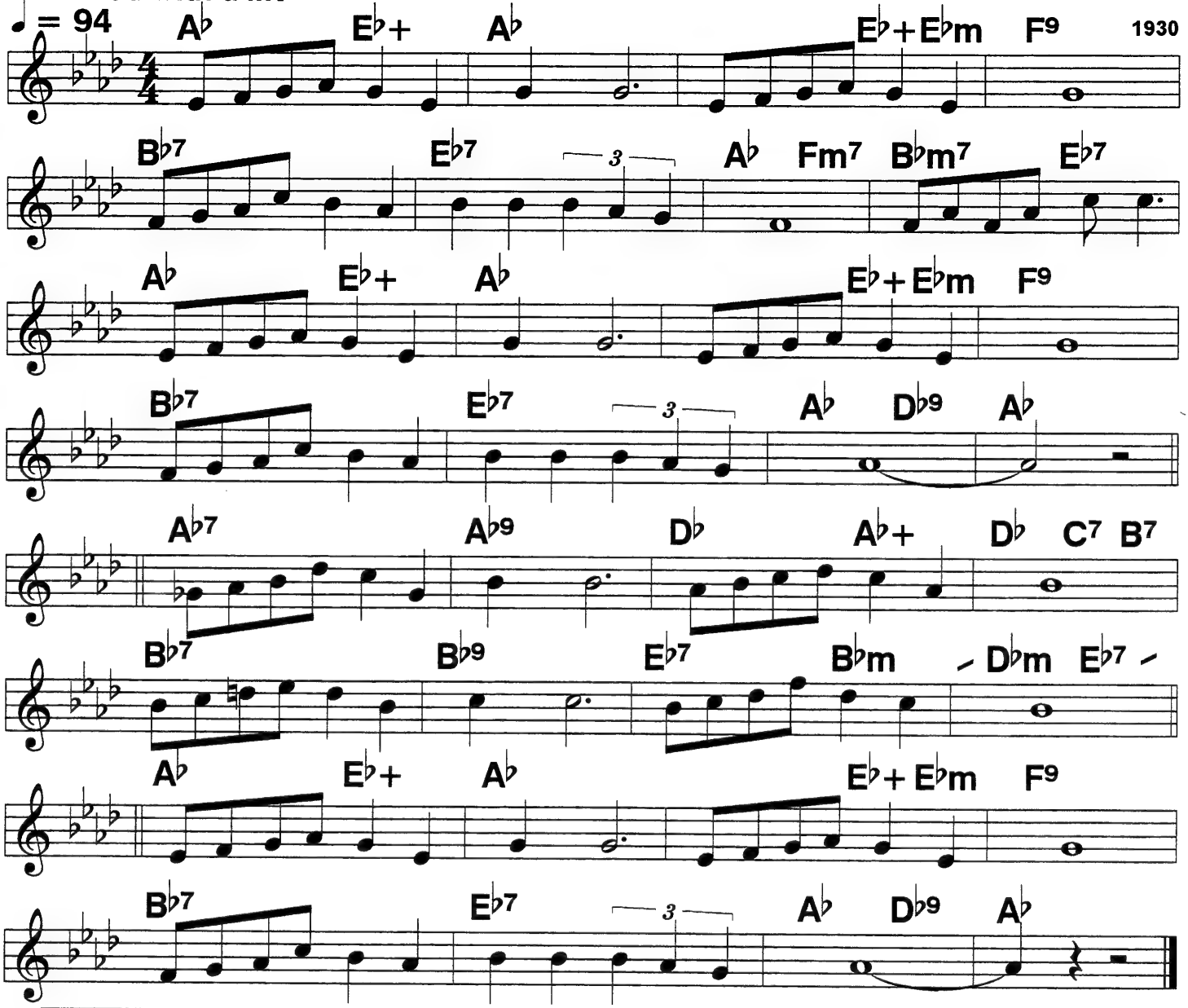
♩ = 176 ♩ = 148



Confessin' (I'm, That I love you)

4/4 ballad with a lift

♩ = 94



I'm confessin that I love you.// Tell me that you love me too.///
I'm confessin that I need you, honest I do./// Need you ev'ry moment.
In your eyes I read some strange things,// but your lips deny they're true.///
Will you're answer really change things, making me blue./// /|||

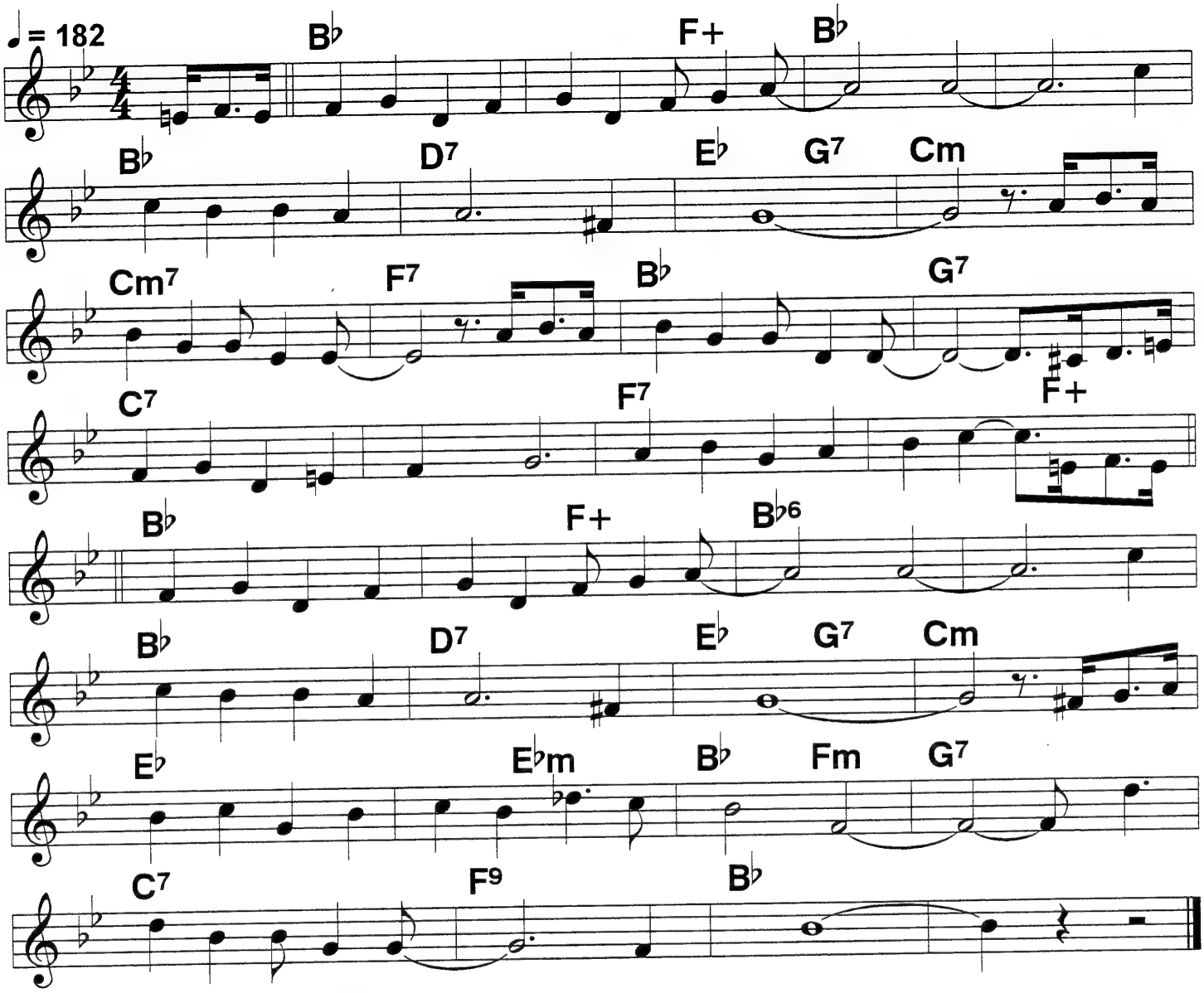
I'm afraid someday you'll leave me,// saying "Can't we still be friends."///
If you go you know you'll grieve me,// all in life on you de- pends.///

Am I guessin' that you love me,// dreaming dreams of you in vain?///
I'm confesssin' that I love you over a- gain,/// ///|

I'm Gonna Sit Right Down And Write Myself A Letter

Rollicking, Syncopated

Fats Waller hit, 1935



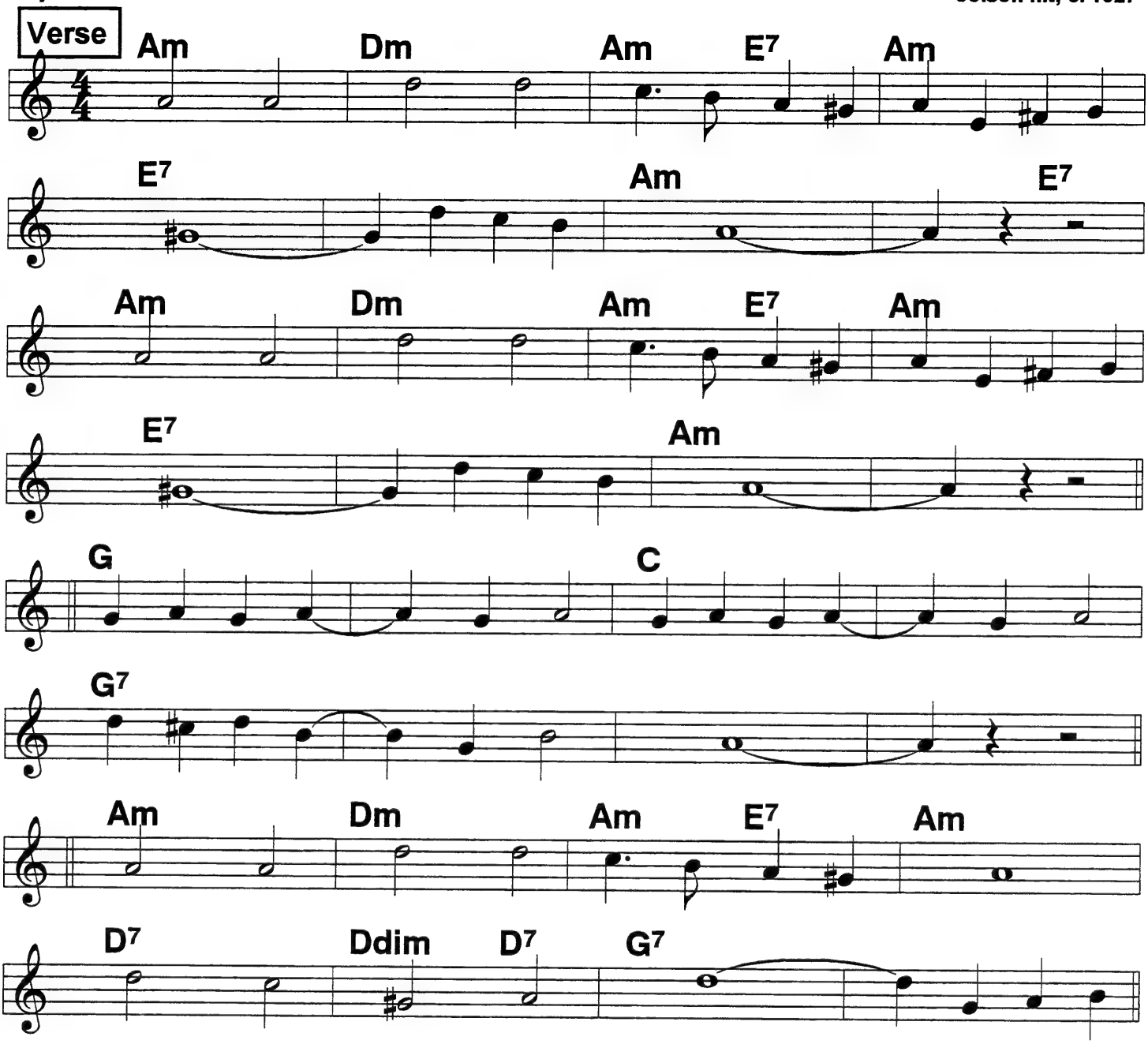
(I'm gonna) Sit right down and write myself a let/- ter.// And
Make believe it came/ from/ you./// //I'm gonna
Write words oh so sweet,/ they're gonna
knock me off my feet,/ a lot of
Kisses on the bottom,// I'll be glad I got 'em. I'm gonna

Smile and say "I hope you're feelin' better, And
Close with love the way/ you/ do./// // I'm gonna
Sit right down and write myself a let-/ter/, ///And
Make believe it came/ from/ you./// ///|

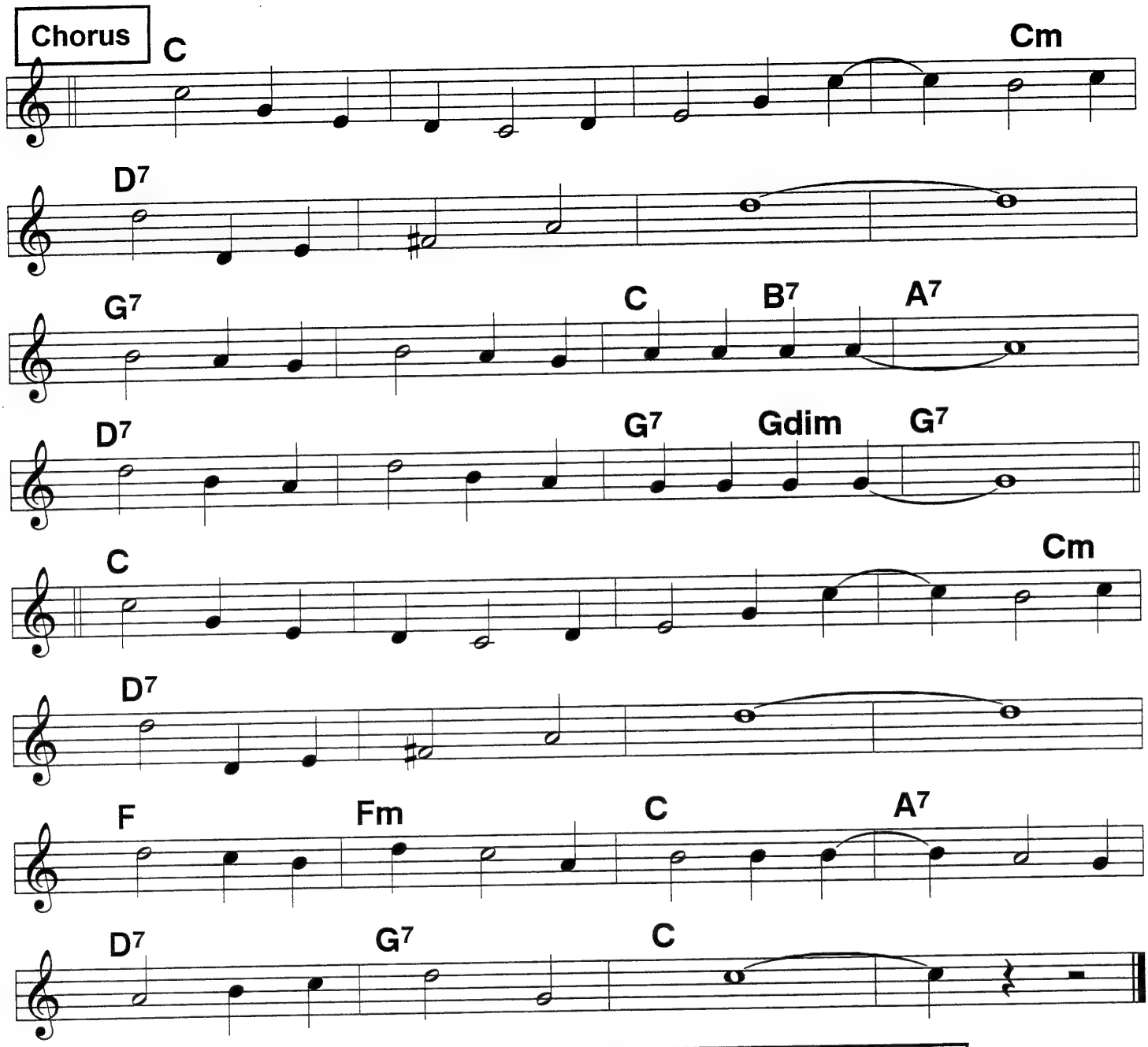
96 I'm Looking Over A Four Leaf Clover (1)

♩ = 216
Square 2-beat

Jolson hit; c. 1927



I'm Looking Over A Four Leaf Clover (2)



I'm/ looking over/ a four/ leaf/ clover,/ that
I/ over- looked/ be-/ fore./// ////
One/ leaf is sunshine,/ the second is rain. ////
Third/ are the ros-/ es that bloom in the lane. ////

No/ need ex- plaining/ the one/ remain-/ ing,/ it's
some/body I/ ad-/ ore./// ////
I'm/ looking over/ a four/ leaf clov- /er,/ that
I/ over- looked/ be-/ fore./// /|||

97 In A Shanty In Old Shanty Town

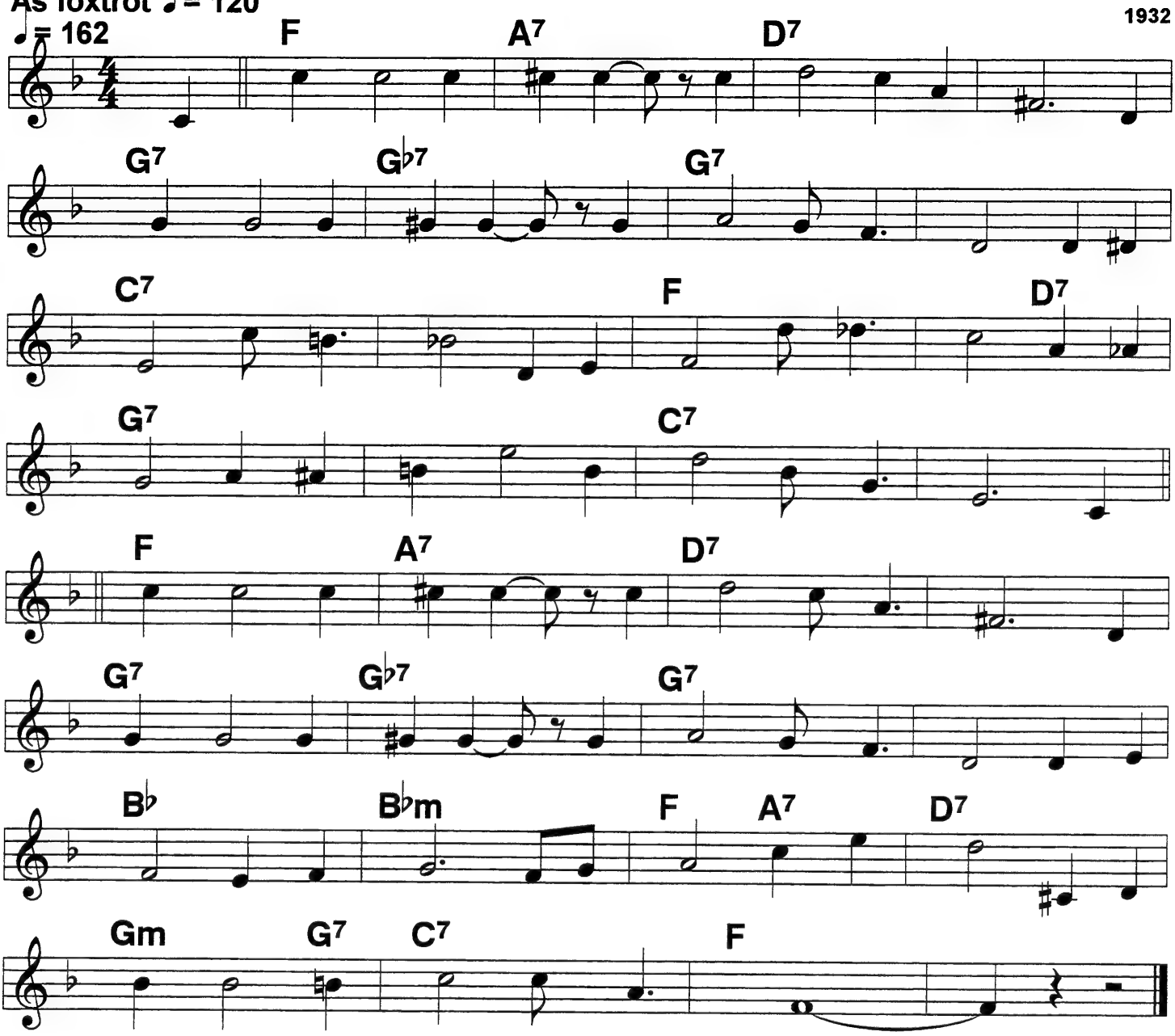
2-beat

Originally a 2-beat foxtrot, it became most popular as a "sing-along".

As foxtrot ♩ = 120

♩ = 162

1932



(It's) Only/ a shanty/ in old/ shanty town.// It's
Roof/ is so slanty/ it touch-/es the ground./ But my
Tum-/bled down shack/ by the old/ railroad track,/ like a
Mil-/lionaire's mansion/ is cal-/ling me back.// I'd

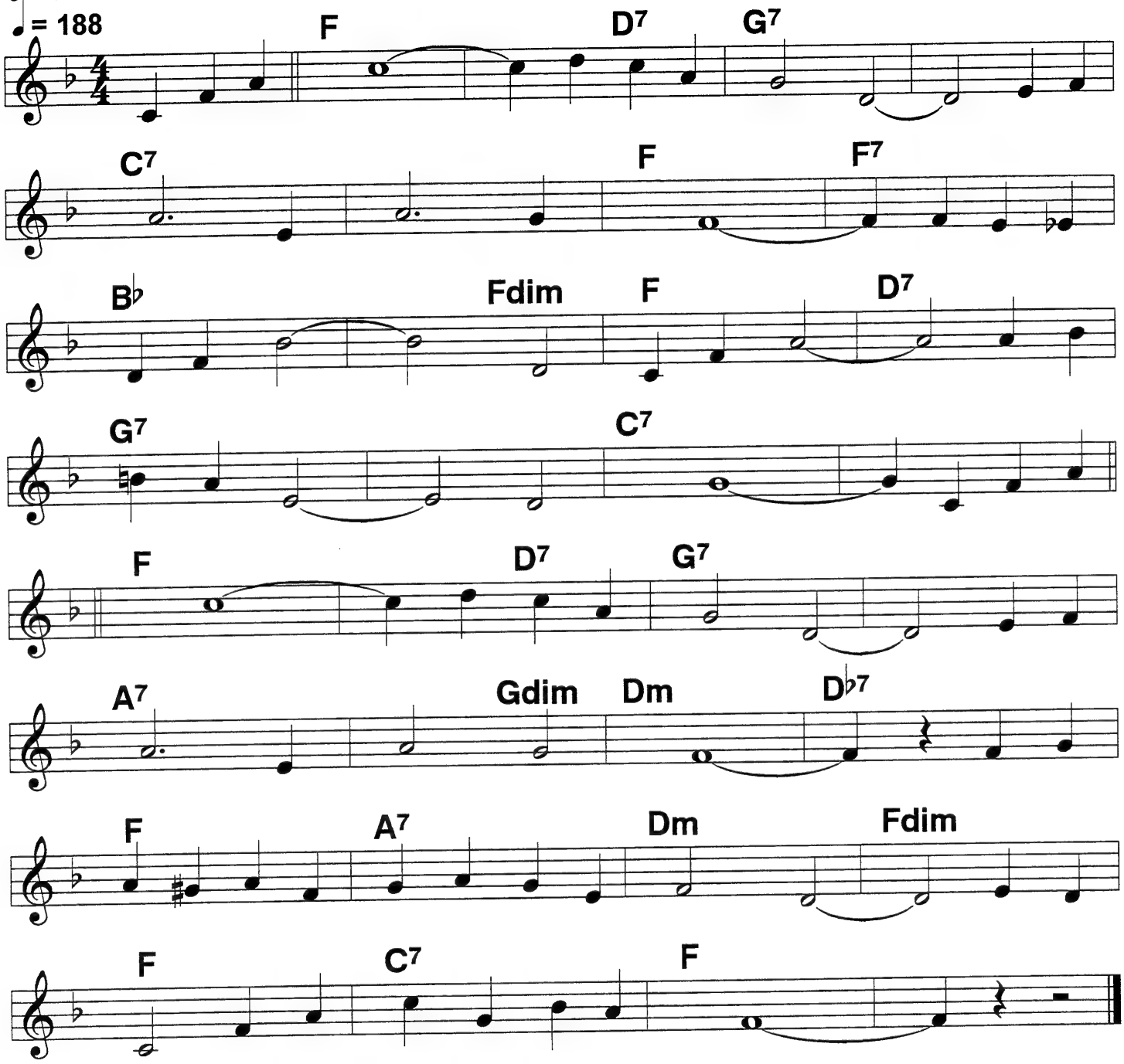
Give up/ a palace/ if I/ were a king;// It's
More than/ a palace,/ it's my/ every- thing./ There's a
Queen/ waiting there/ with a sil-/very crown,/ in a
Shanty/ in old/ shanty town./// /|||

Indiana (Back home again in)

Usually 4/4

♩ = 210
♩ = 188

Top priority standard;
c. 1917



Irish Black Bottom (1)

4/4 New Orleans style

♩ = 180

c. L. Armstrong, Percy Venable, 1926

TPT intro

Offbeats

F F7 B♭ F

Band 4-beat

B♭ Fdim F D7 G7 C7 F

Chorus

Dm Gm Dm

Dm Gm Dm

C7 F C7 F

F G7 C7

Dm Gm Dm

Dm Gm A7 C7

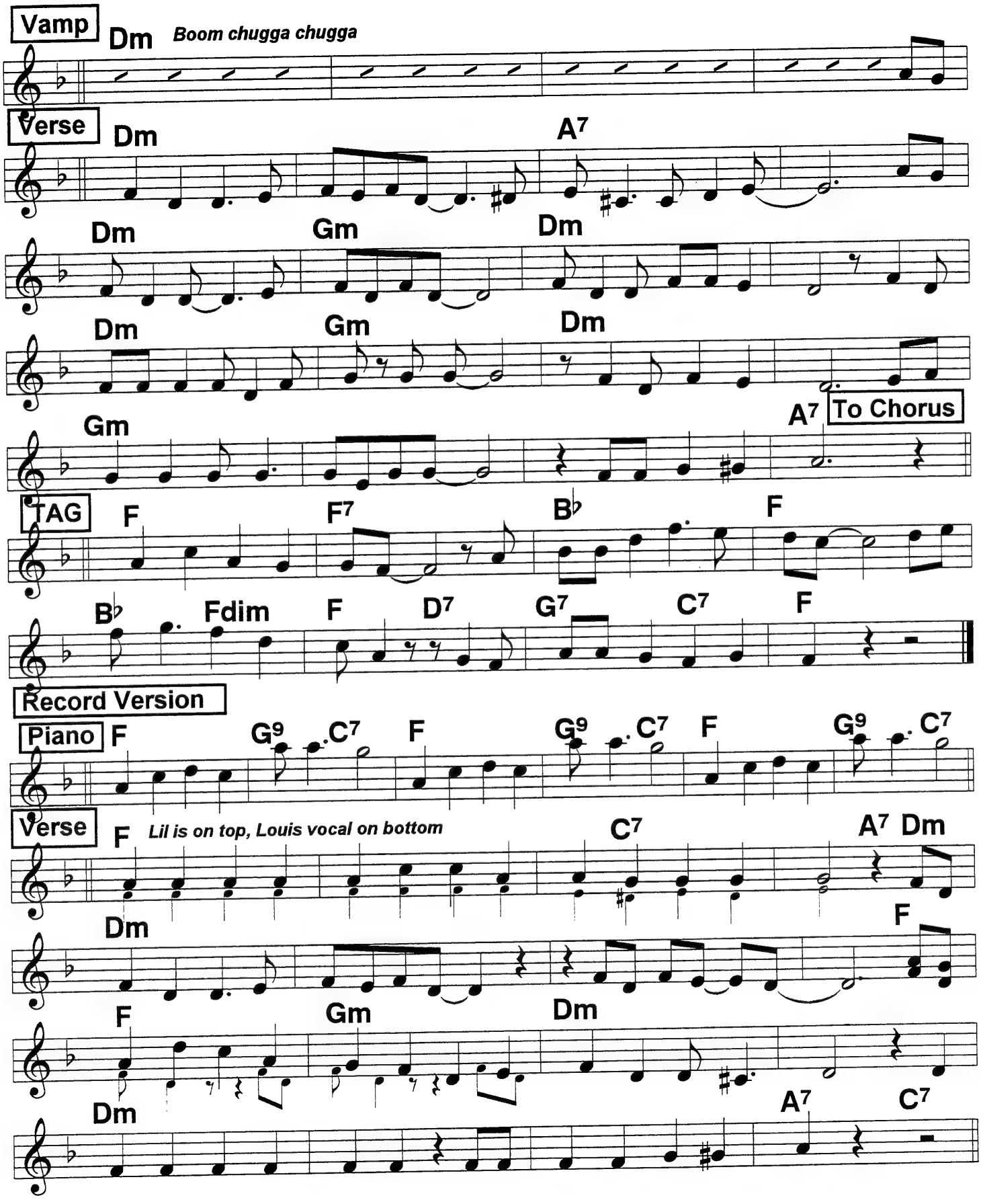
F D7

G7 C7 F

Last X to TAG

The standard version is Turk Murphy's, esp. the vamp & verse, which differ from the record; we use Turk's for playing, Armstrong's is appended. The chorus is Armstrong's, the verse notes are only approximate: there seems to be no "standard" version.

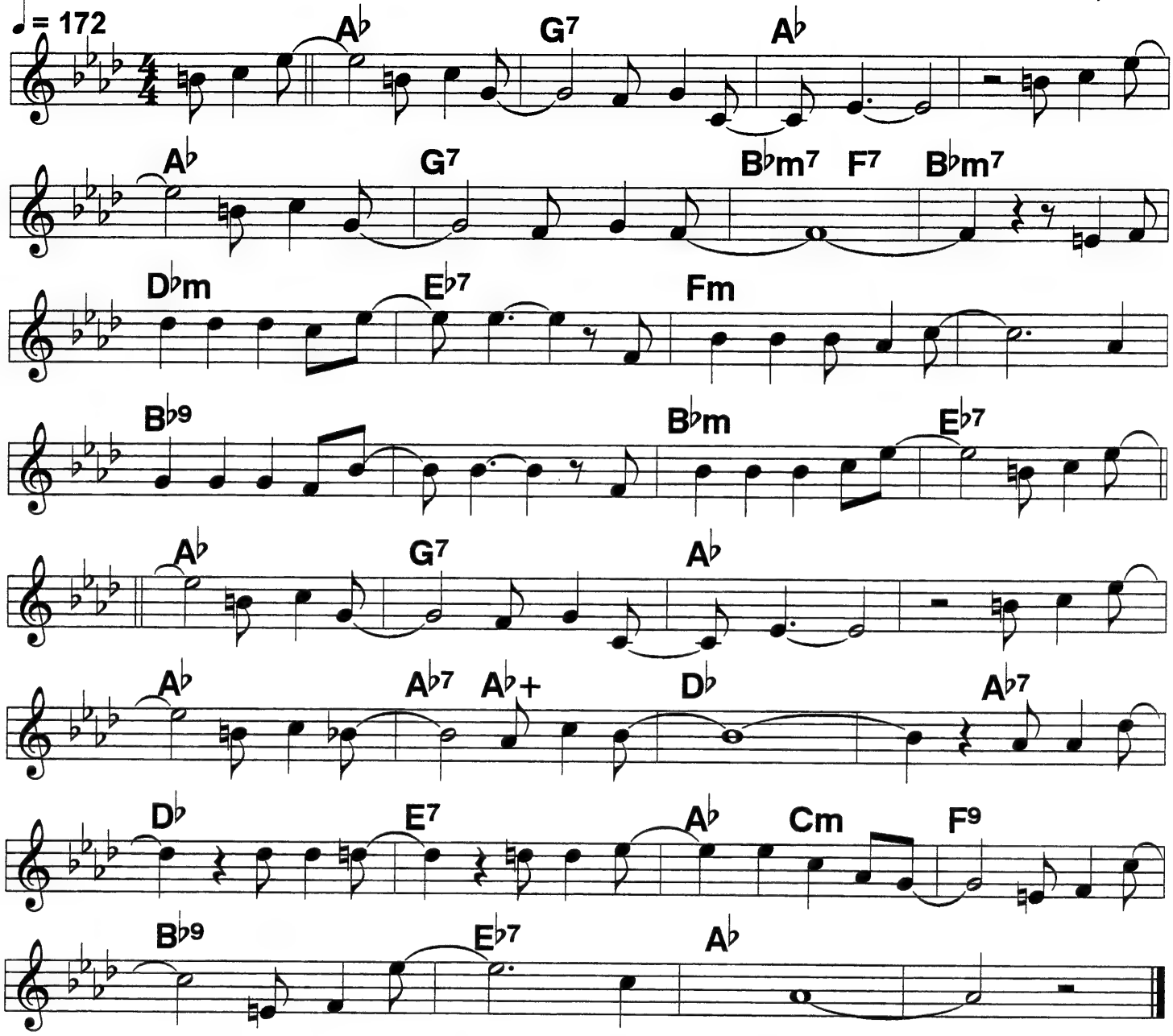
Irish Black Bottom (2)



100 Is It True What They Say About Dixie

Either 4/4 or 2-beat

c. I. Caesar, 1936



(Is it) True/ what they say/ about Dixie?// || Does the
Sun/ really shine/ all the time?/// /|Do the
Sweet magnolias blossom/ at everybody's door?//Do
Folks keep eating possum/ til they can't eat no more?/ Is it

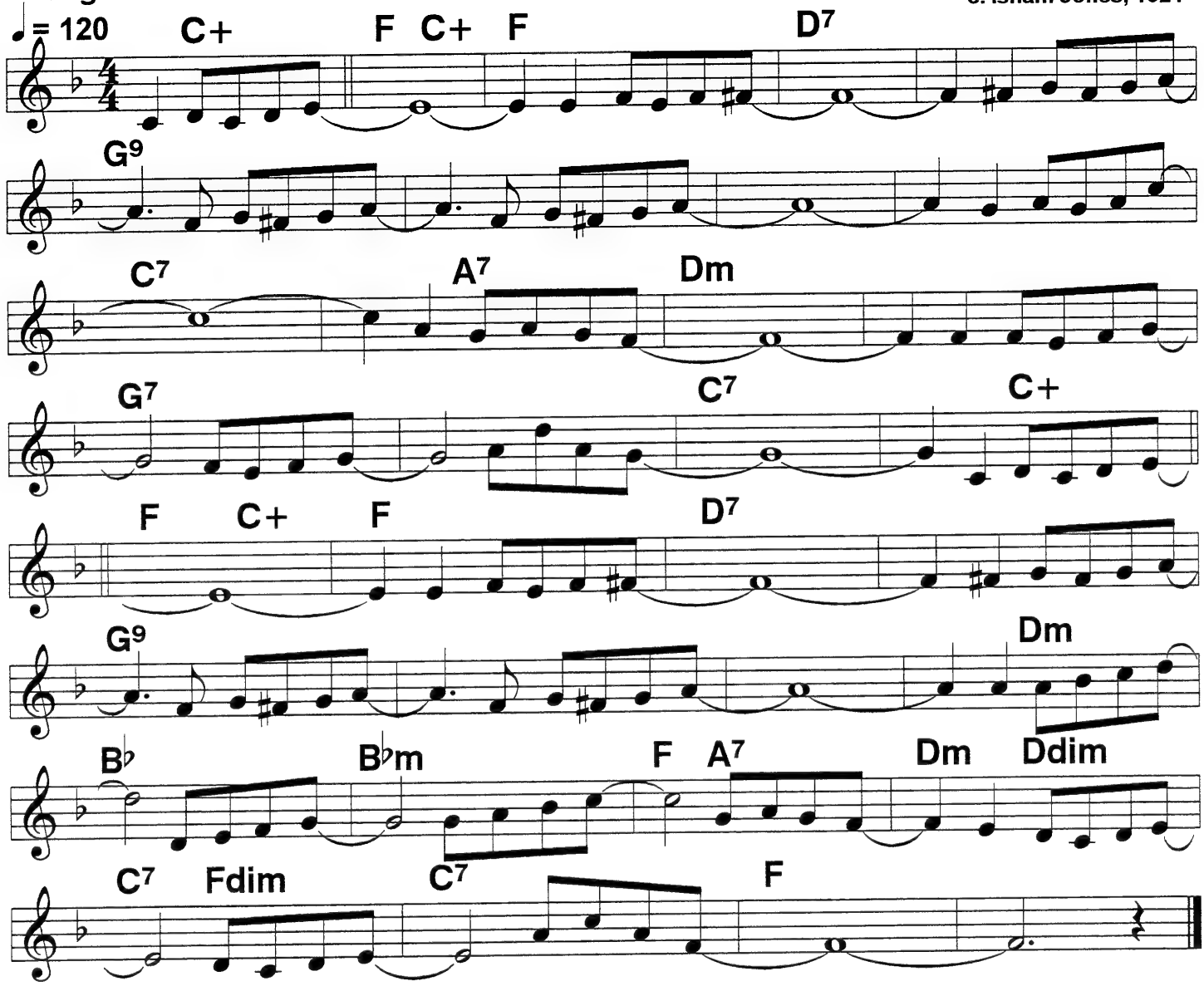
True/ what they say/ about Swanee?// ||Is a
Dream/ by that stream/ so sub- lime?/// /|Do they
Laugh,| do they love,| like they say in ev'ry song?/ If it's
True,/ that's where I// be- long!/// /|||

It Had To Be You

Vocal tempo ♩ = 110
Lilting 2-beat

One of the best all-time foxtrot tunes, great message. If you "lilt" it just right, you'll get the dancers up instantly. Perfect "first dance".

c. Isham Jones, 1924



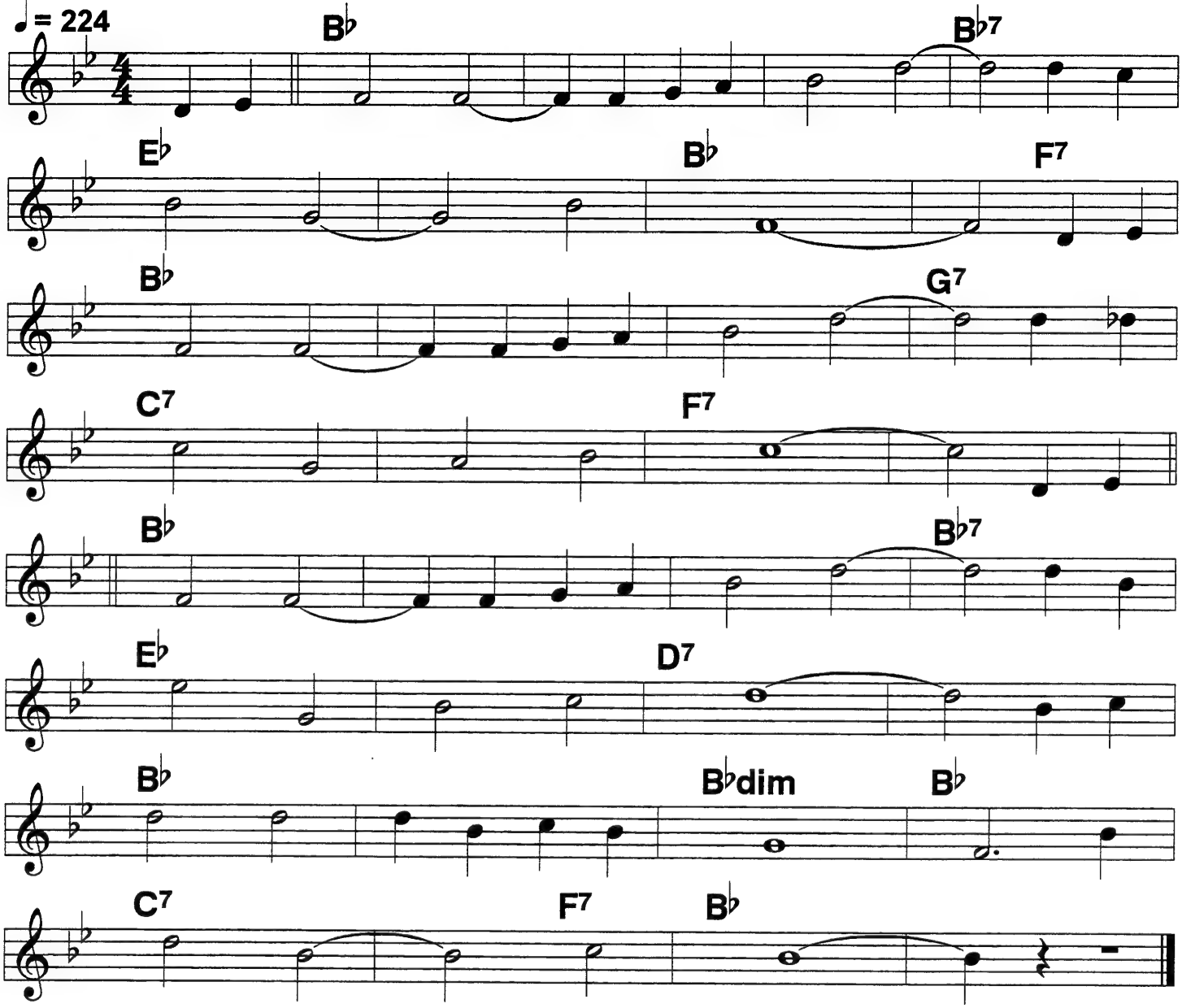
(It had to be) You,/// / it had to be you./// /I wandered a-
round/ and finally found/ the somebody who/// /could make me feel
True,/// /could make me feel blue,/// /and even be
Glad,/ just to be sad/ thinking of you./// /Some others I've

Seen/// /might never be mean,/// /might never be
cross,/ try to be boss,/ but they wouldn't do./// /for nobody
Else/ gave me a thrill,/ with all your faults/ I love you still. It had to be
You,/ wonderful you,/ it had to be you./// /|||

It's A Long Way To Tipperary

Square 2-beat

♩ = 224



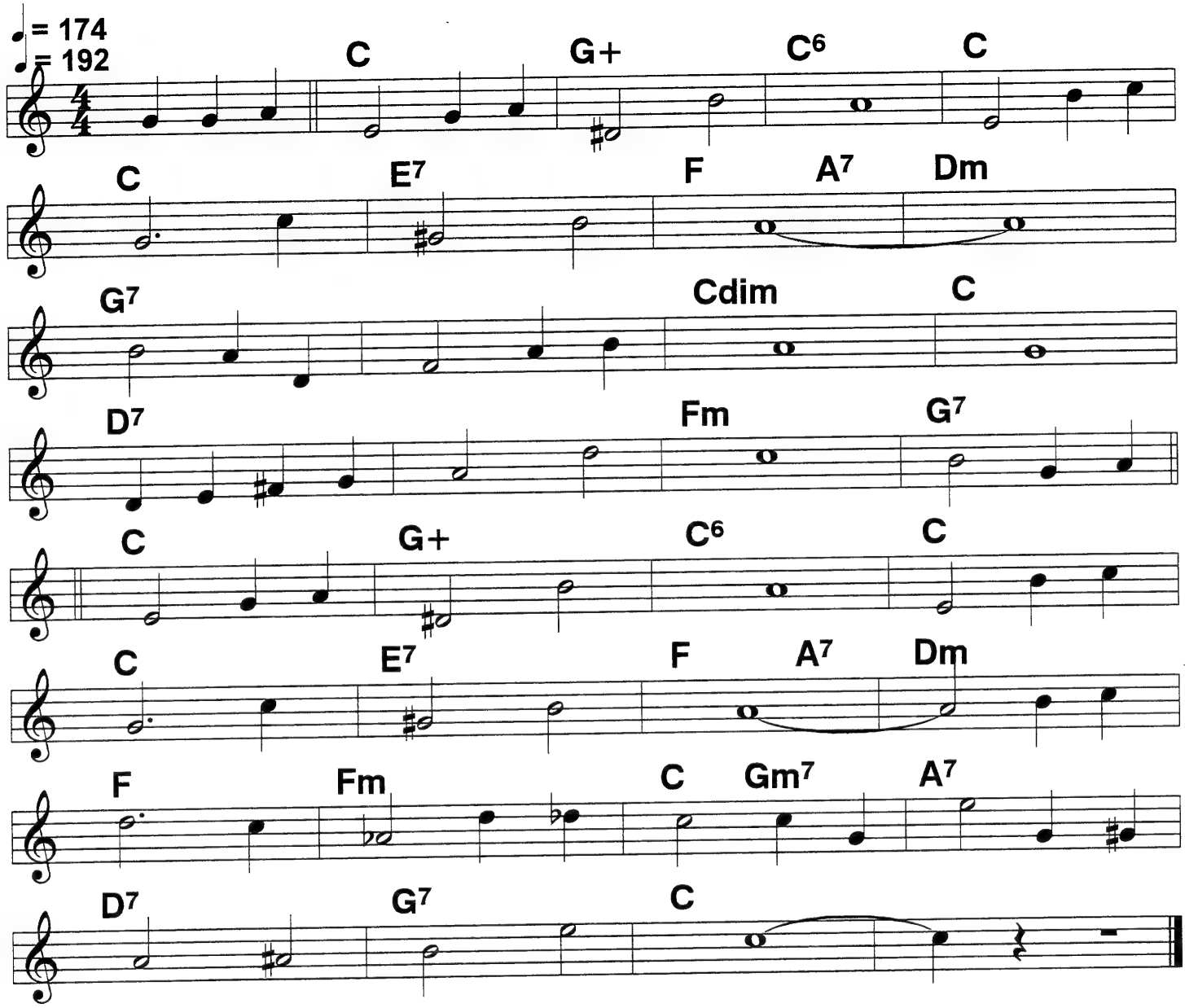
(It's a) Long/ way/ /to Tipper- ar-/y,/ //It's a
Long/ way/ //to/ go./// //It's a
Long/ way/ /to Tipper- ar-/y,/ //To the
Sweet-/est/ girl/ I/ know./// ///|

Good-/bye/ //Picca- dil-/ly/ //||
Fare-/well/ Leices-/ter/ Square/// //It a
Long,/ long/ way to tipper- ar/// y,// But
My/ heart's/ //right/ there!/// /|||

It's A Sin To Tell A Lie

Usually 4/4; originally a waltz

Fats Waller hit; c. 193?



(Be sure it's) True/ when you say// "I love/// you./" It's a
Sin// to tell// a lie./// ////
Millions/ of hearts/ have been bro-/// ken,///
Just because these words/ were/ spo-/// ken:/ "I love

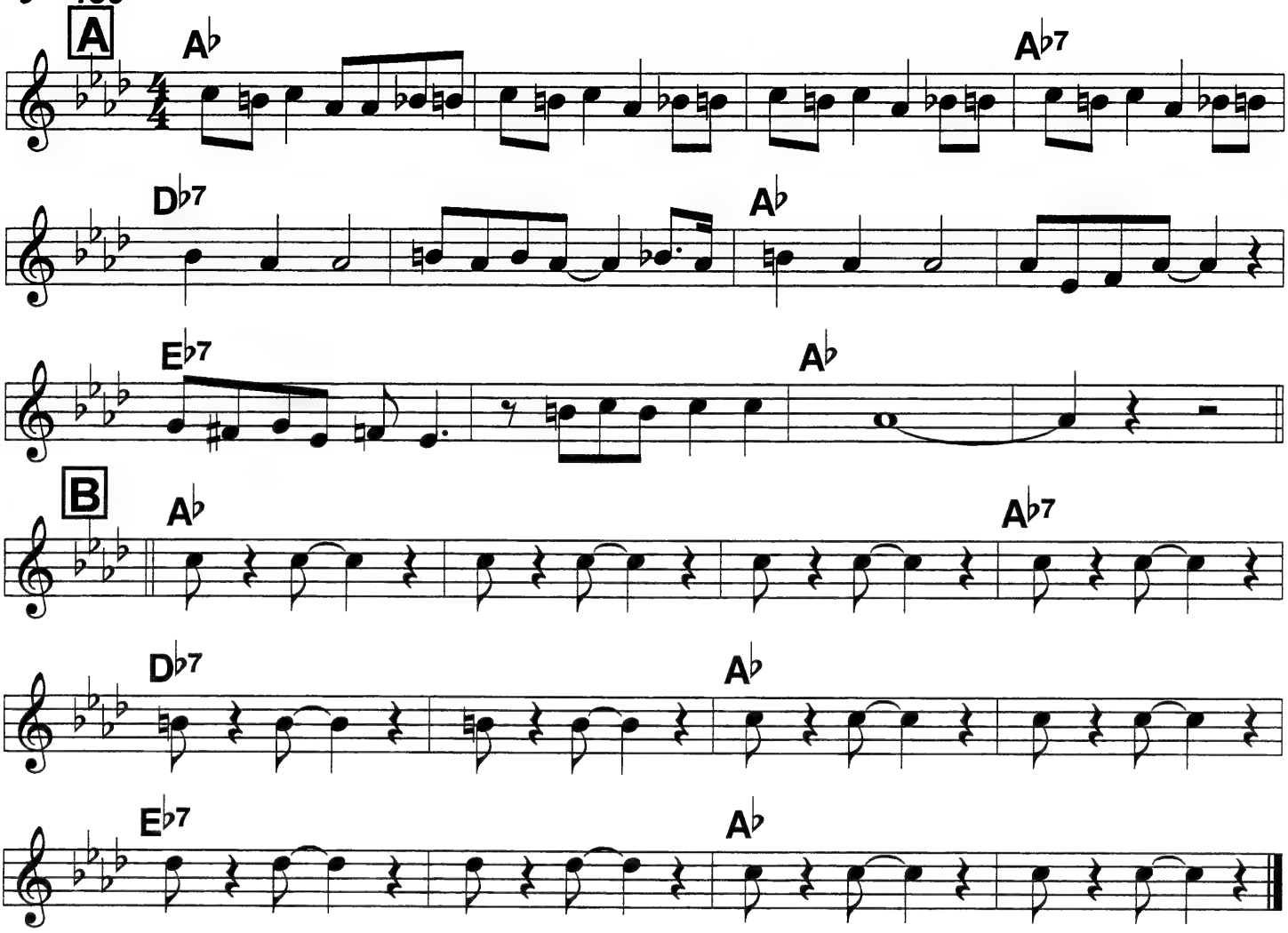
You/, yes I do,// I love/// you./ If you
Break// my heart// I'll die./// //So be
Sure// it's true/, when you say/ "I love you"/ It's a
Sin// to tell/ a/ lie./// /|||

104 It's Tight Like That

A: 4/4; B: Charleston

♩ = 186

Noone, McKinney's Cotton Pickers, Luis Russell; c. T.A. Dorsey



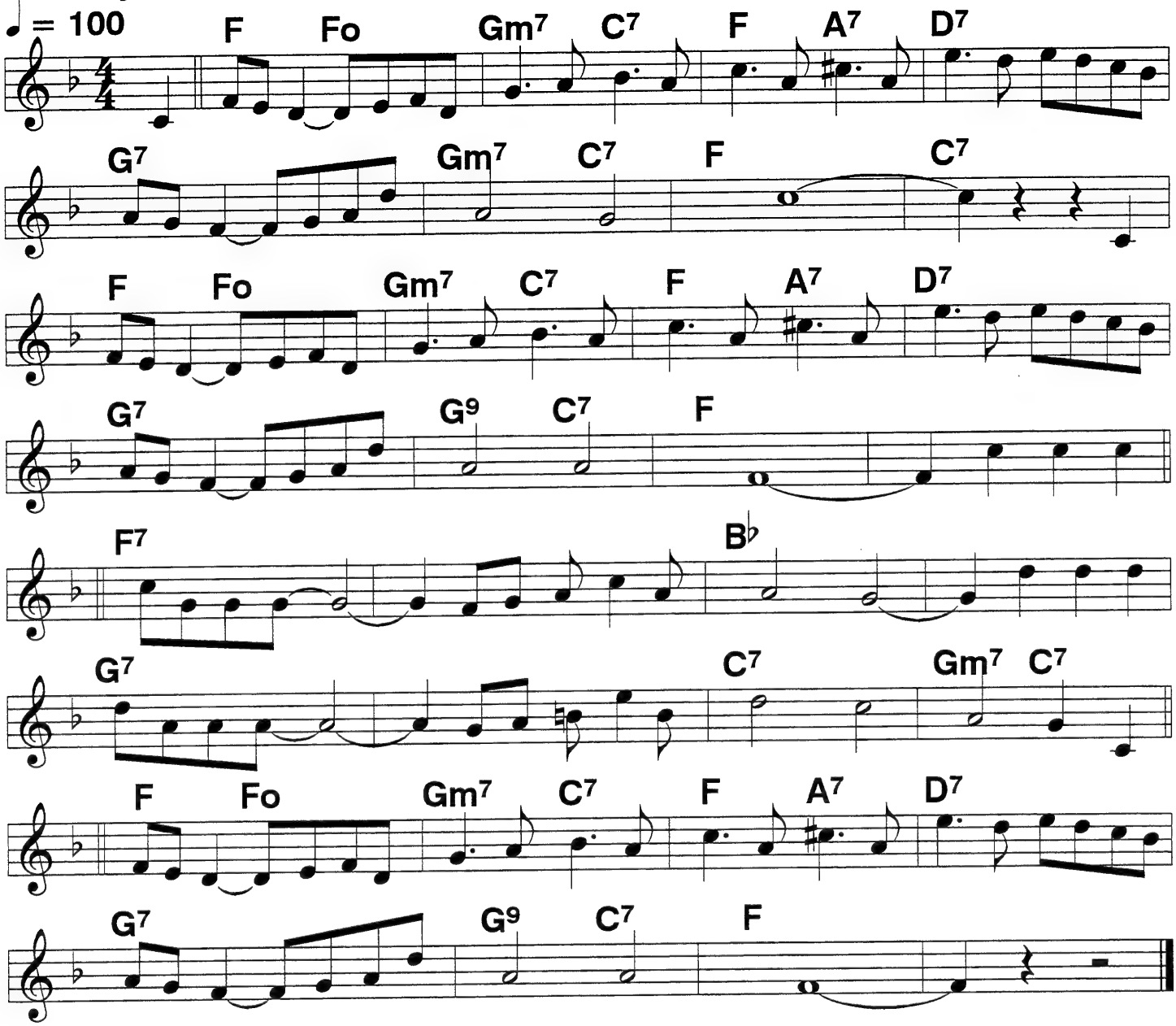
ROUTINE: A n X, B 1 or 2 X between A series. Often a vocal, with many verses; Band plays B. Ending: A, B B B

It's Wonderful

Goodman hit;
c. Stuff Smith, 1938

4/4 Pretty ballad

♩ = 100



(It's) Wonderful to look in- to your eyes and realize you care a little bit. It's
Wonderful to know that you/ love/ me./// /|| It's
Glorious to feel that I'm a part of you, sweetheart, to share your happiness. It's
Wonderful how lovely love/ can/ be//// /Who dreamed that

I'd be allowed/ /thru' the doorway of hea-/ven?/ /I'm drifting
High on a cloud/ /you're an angel and this/ is/ hea-/ven. It's

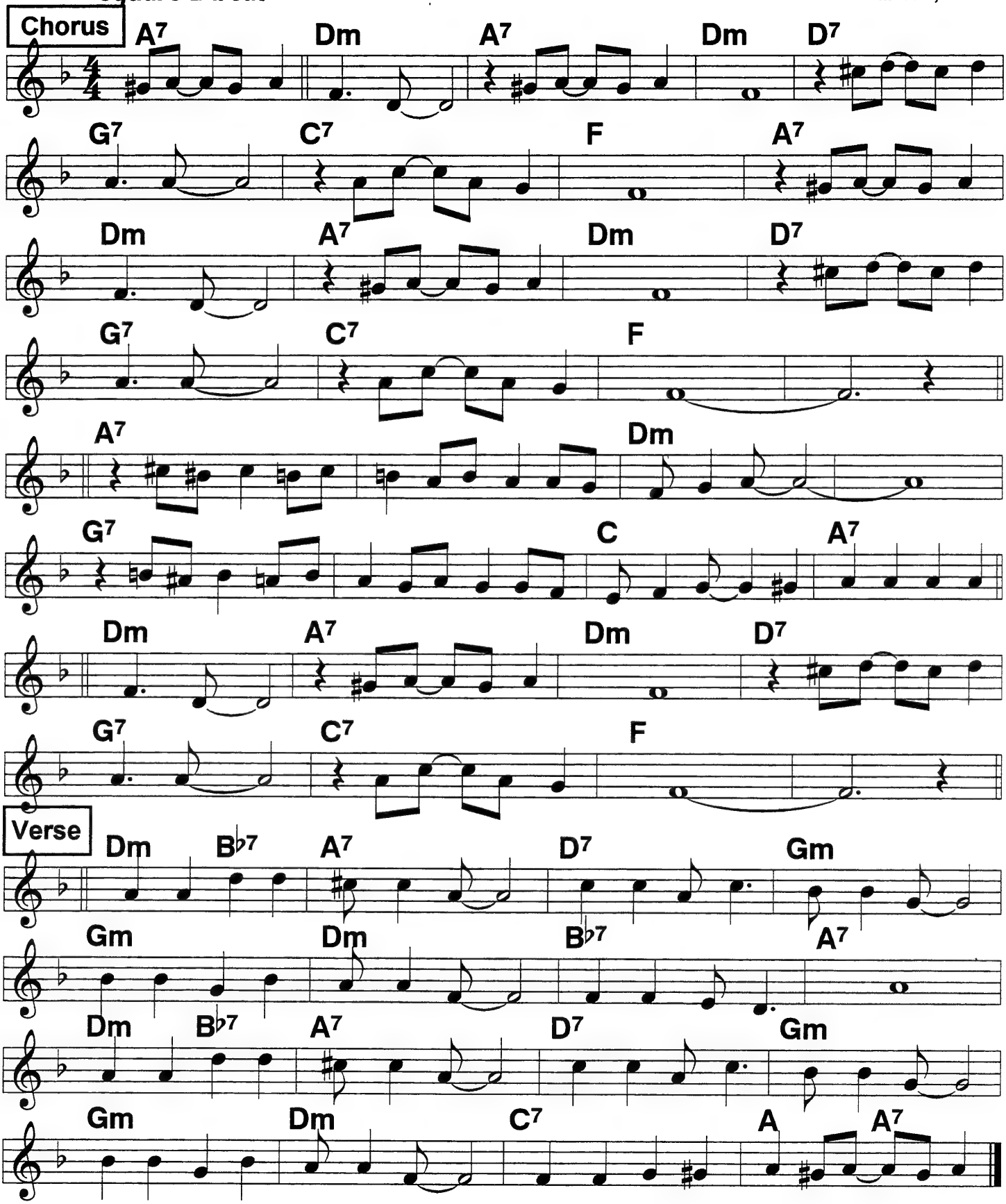
---

Wonderful to have your lips devine com- bine with mine and dream forevermore. It's
Wonderful to know that you/ love/ me./// /|||

106 I've Found A New Baby

♩ = 212 *Usually 4/4;*
♩ = 198 *square 2-beat*

Top priority standard.
c. S. Williams, 1926



Jazz Me Blues

♩ = 174 *4/4 swingy*

Bix, '24, '27; c. 1917

Verse

E♭ F7 B♭7

E♭ B♭7 E♭ [Break -]

E♭ F7 B♭7

E♭ B♭7 E♭ [Break -]

Dogfight

B♭7 B♭dim B♭7 B♭dim B♭7 G7

Chorus

C7 F7

B♭7 E♭ [Break -]

C7 F7

E♭ [Break - - - - - -] G7 [Break - - - - - -] Cm [Break - - - - - - - - - -] C7 [Break - - - - - - - - - - -]

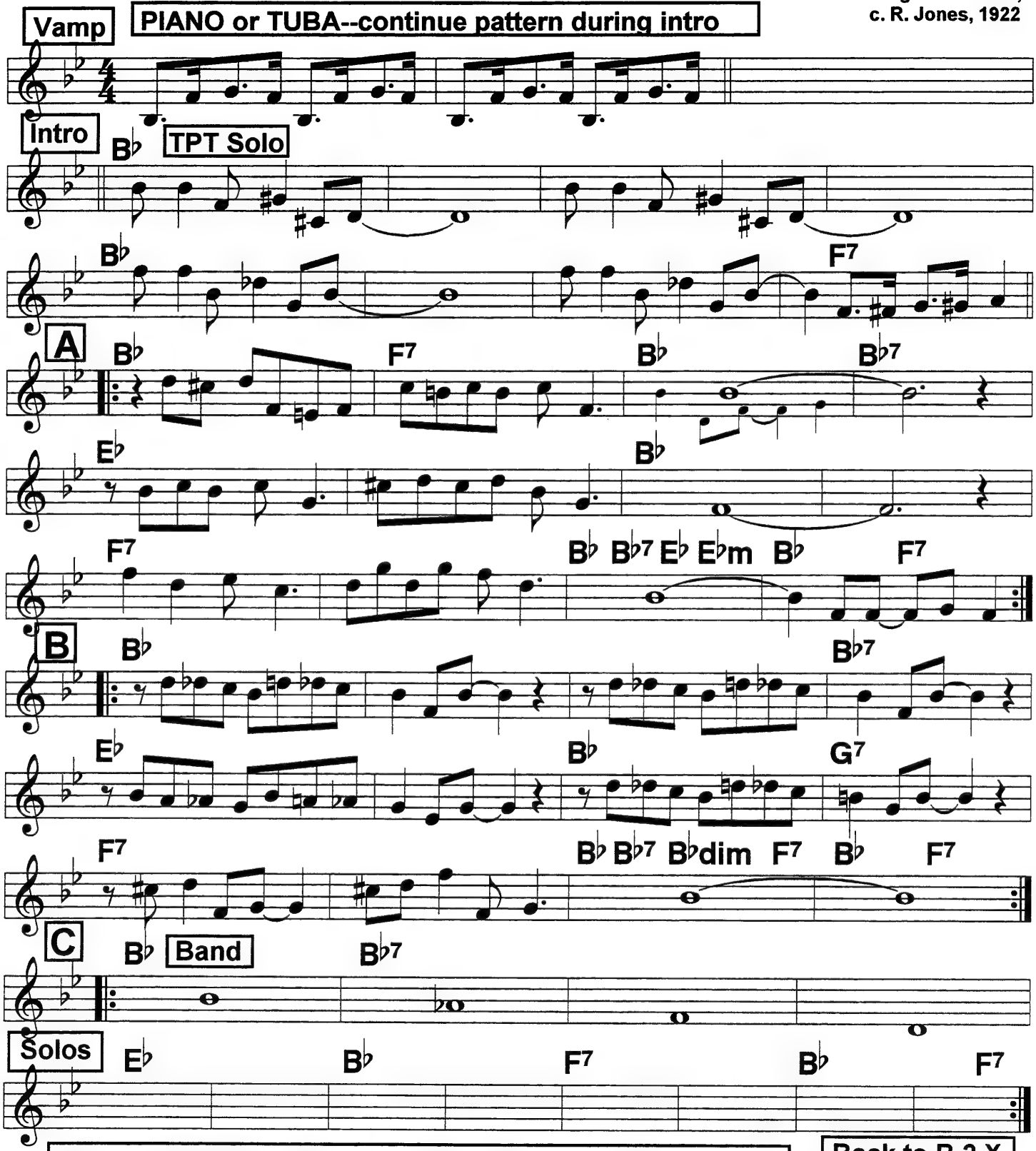
F7 B♭7 E♭

ROUTINE: V, Dogfight, Chorus, Solos, V, Dogfight, C 2 X, Double ending

108 Jazzin' Babies Blues

Very rhythmic! 4/4 ♩ = 114

King Oliver 1923;
c. R. Jones, 1922

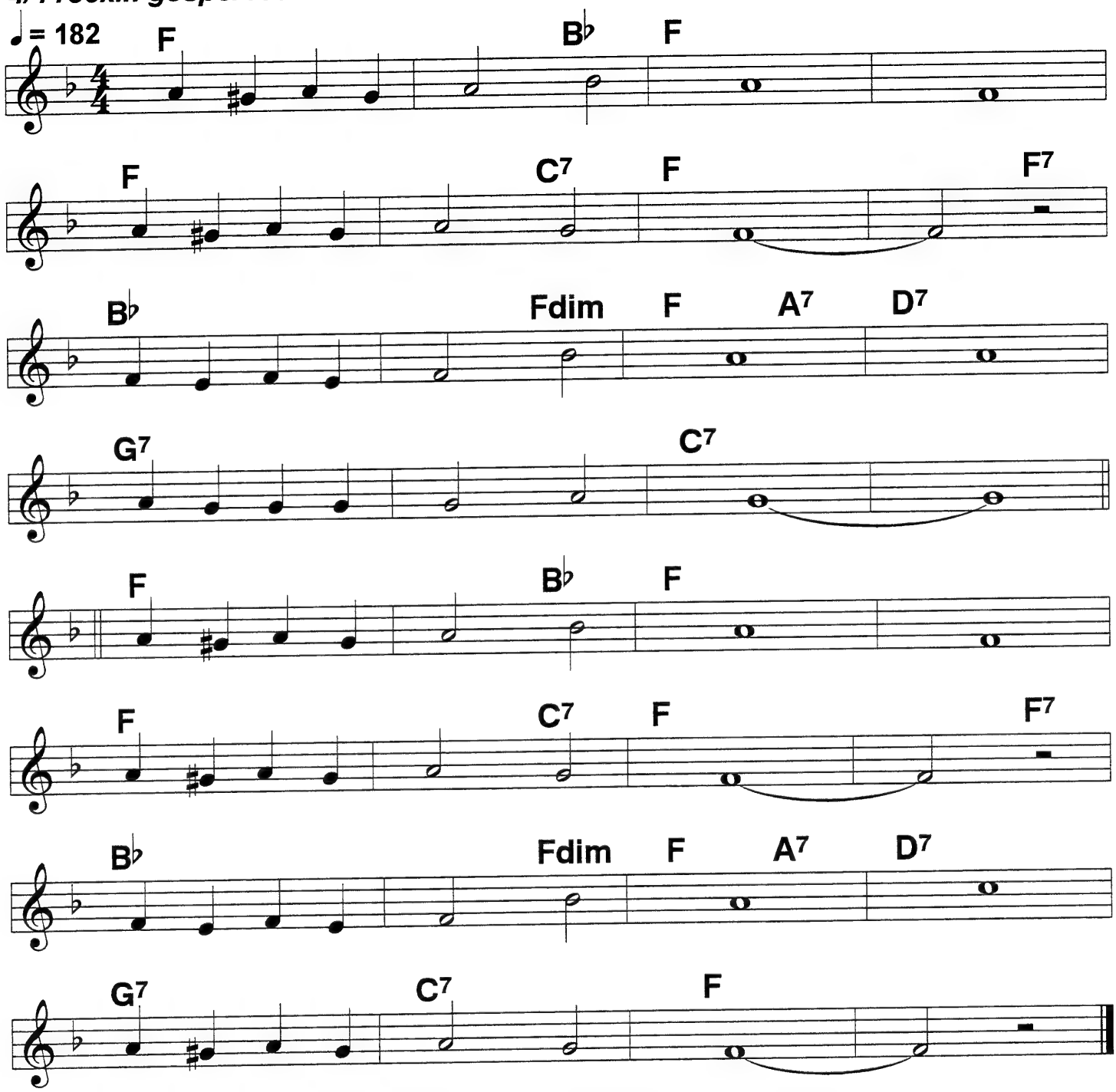


ROUTINE: Piano vamp; Tpt solo intro; A A, B B, C
Solos on C 1-2 X (band play long notes, than solo), B B.
C is West Coast version.

Just A Little While To Stay Here

Traditional Gospel

4/4 rockin gospel feel



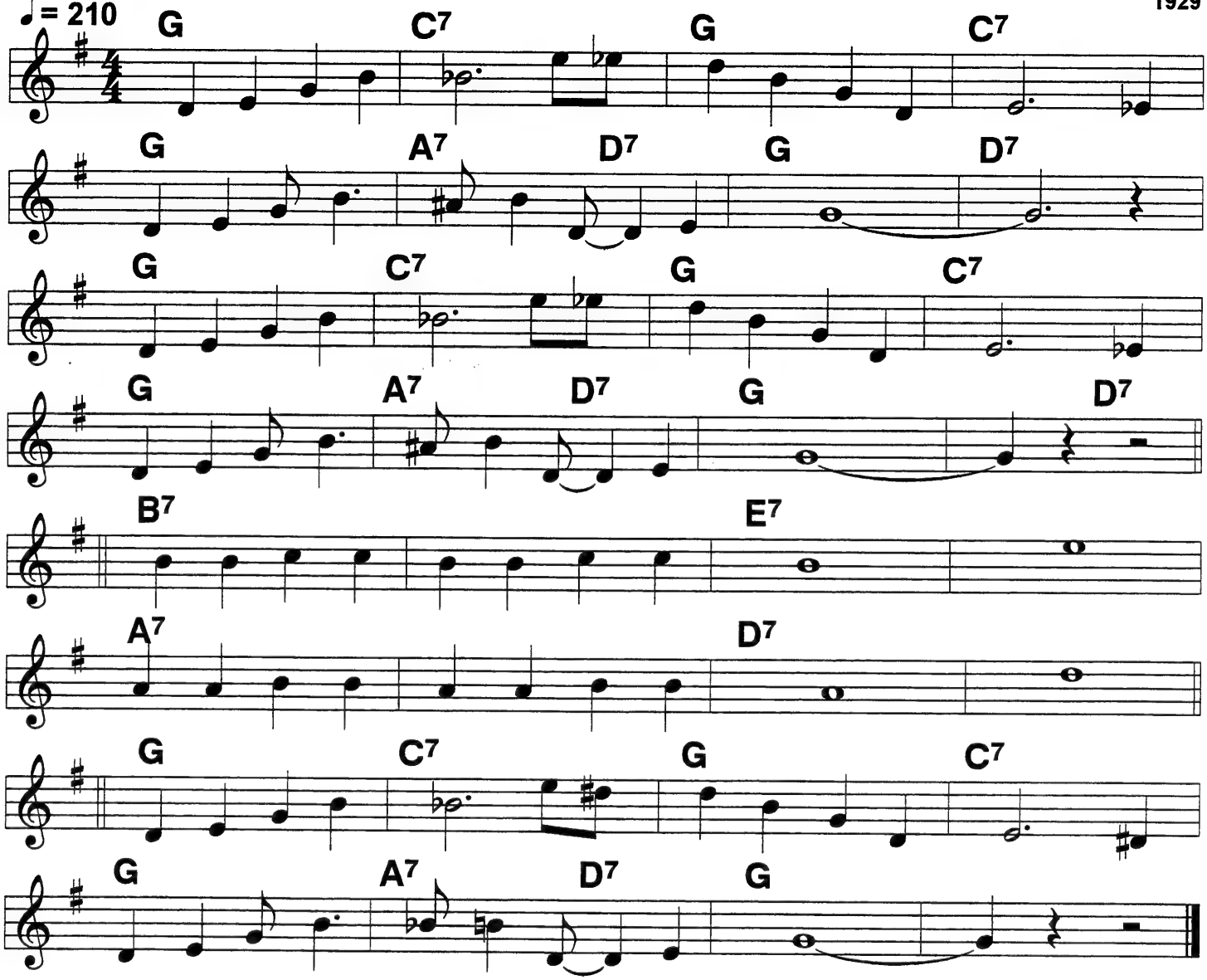
Out Choruses: modulate to G, Ab, Bb.

110

Kansas City Kitty

Brisk 2-beat
♩ = 210

1929



I left Frisco Kate,// swingin' on that Golden Gate,// when
Kansas City Kitty smiled at me./// ////
I left Ma and Pa/// out in Omaha-ha- ha,// when
Kansas City Kitty smiled at me./// ////

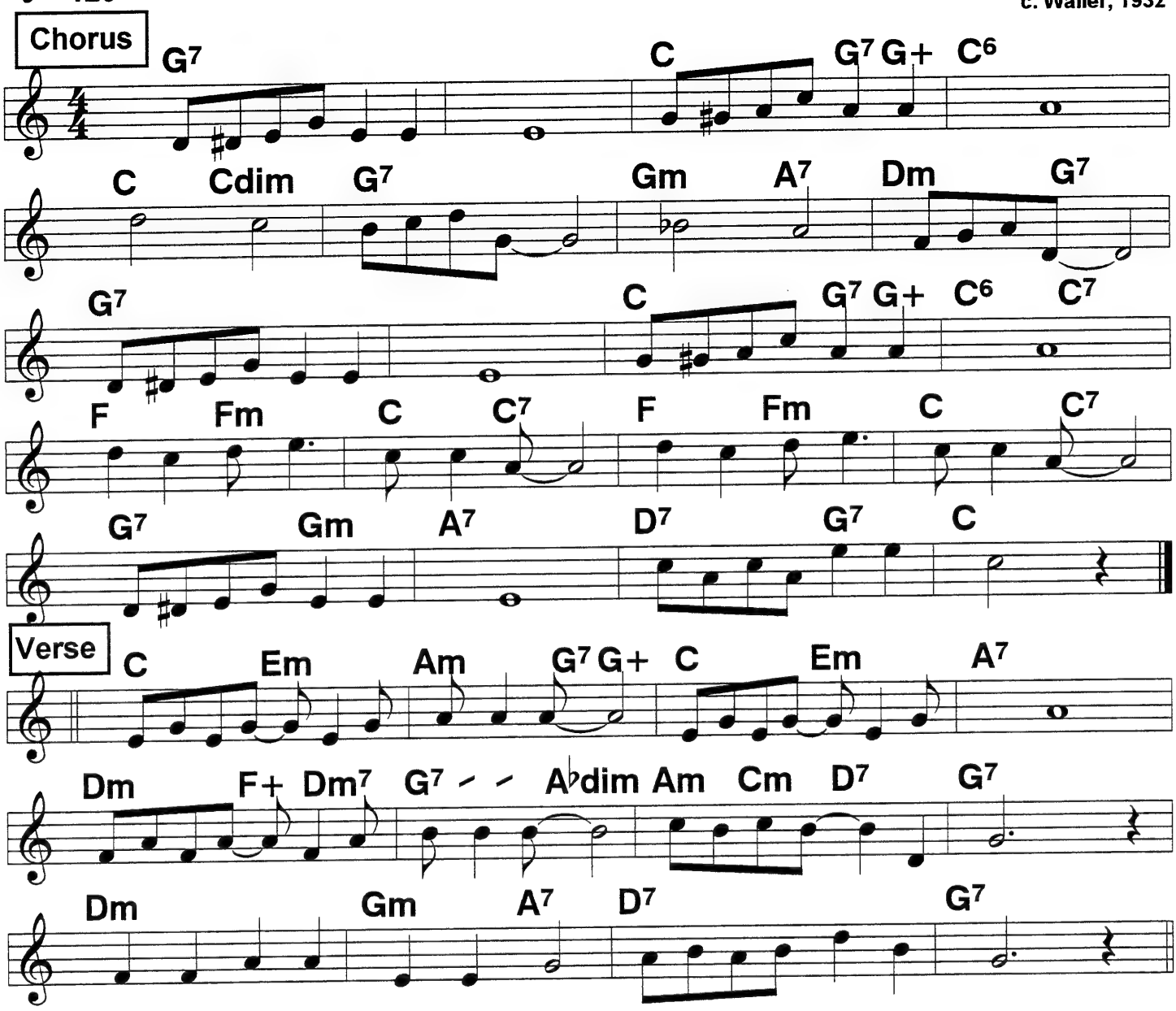
She comes from Mis- souri and she showed/// me///
Like a Texas steer she Buffa- loed/// me.///

Every Jim and Jack// got the well known Hacken- sack,// when
Kansas City Kitty smiled at me./// /|||

Keeping Out Of Mischief Now

Light 4/4
♩ = 120

c. Waller, 1932



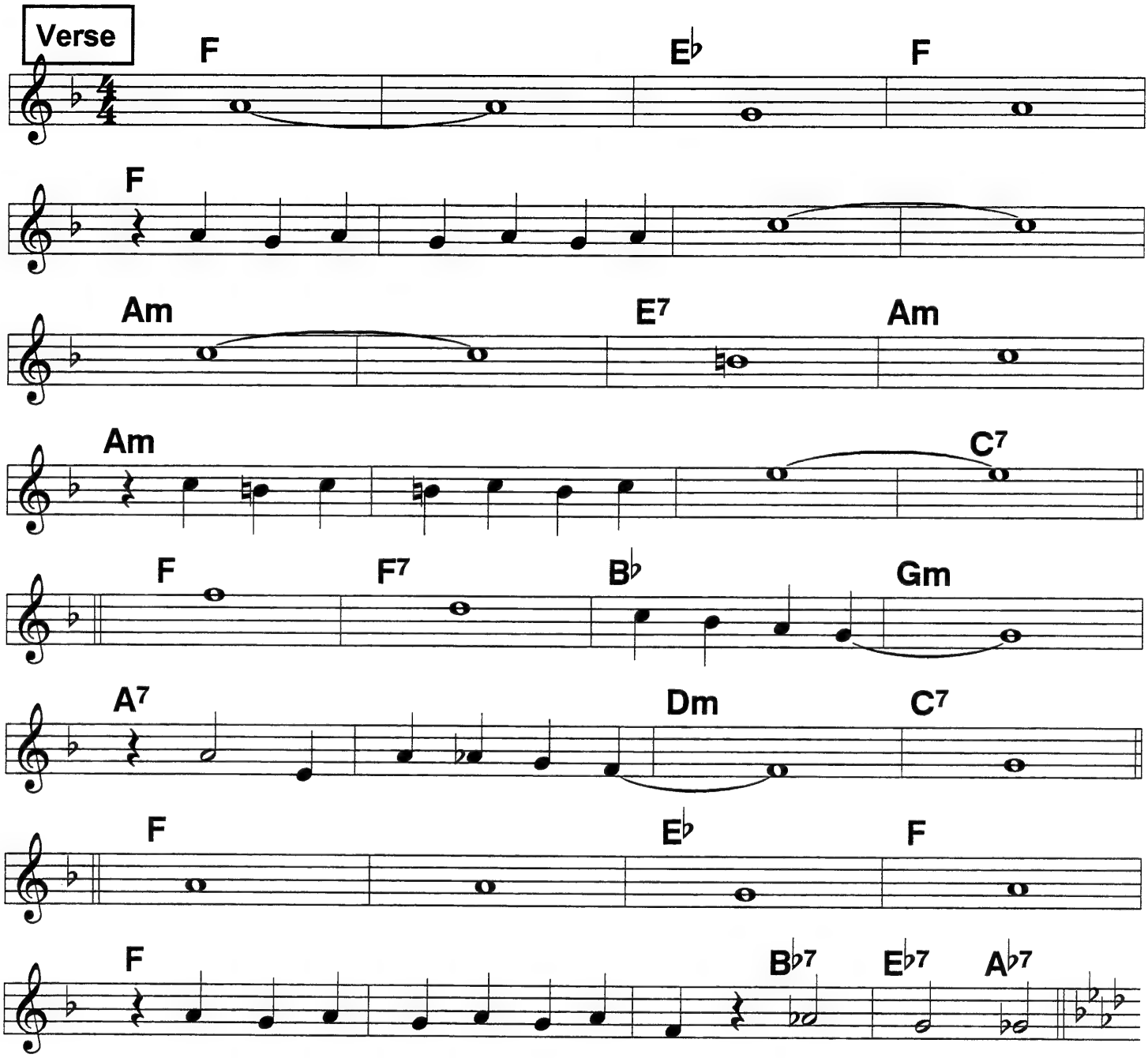
Verse:
Don't even go to a movie show,/ if you are not at my side.///
I just stay home by my radio,/ but I am satis- fied.///|
All my flirting days are gone./ On the level from now on.///|
Chorus
Keepin' out of muschief now,/// really am in love and how.///
I'm/ through/ playing with fire,/ it's/ you/ whom I desire./
All the world can plainly see,/// you're the only one for me.///
I have told them in advance,/ they can't break up our romance./
Livin' up to ev'ry vow,/// keepin' out of mischief now.///|

Limehouse Blues (1)

Square 2-beat

♩ = 240

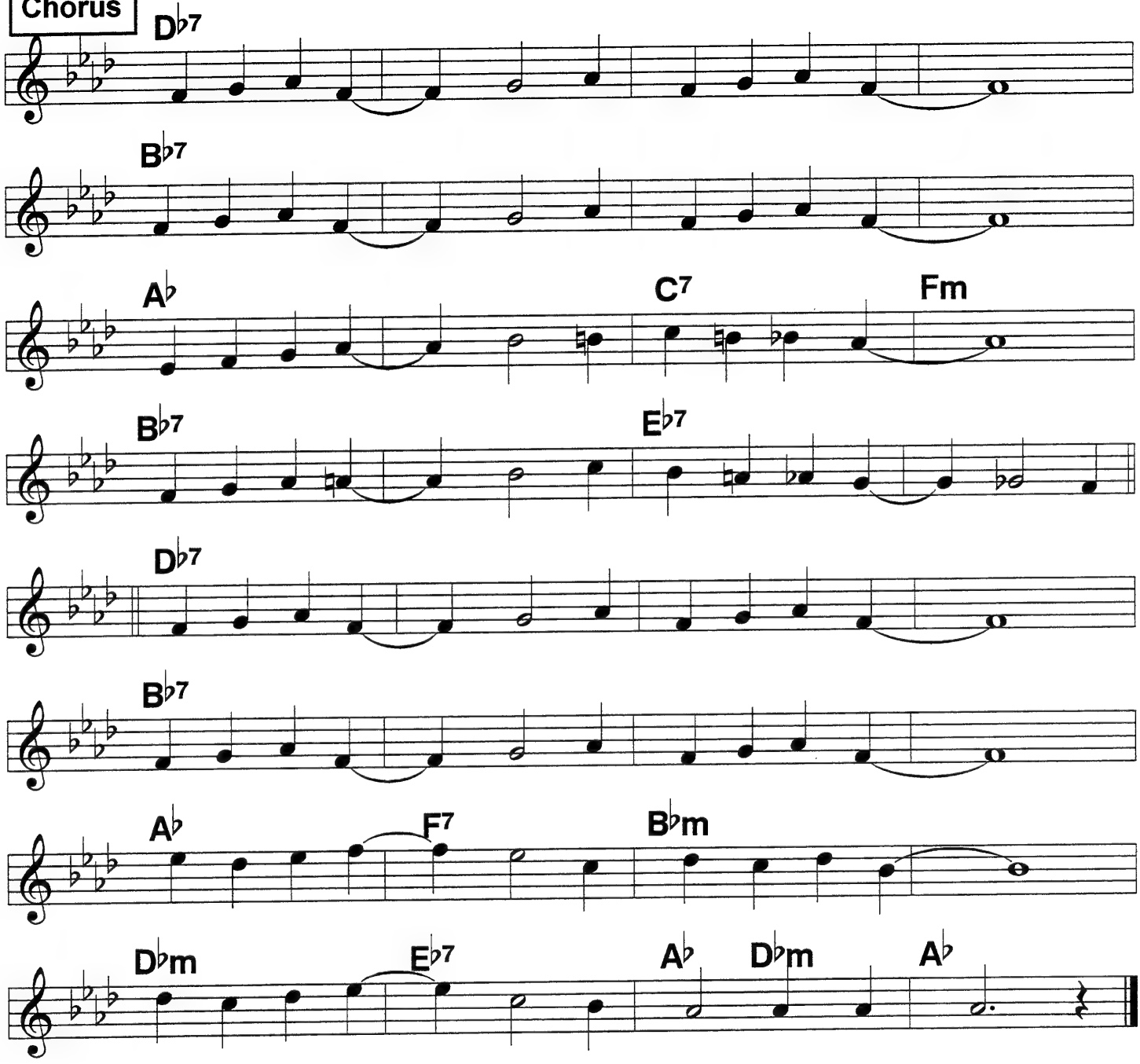
1922



Limehouse Blues (2)

♩ = 240

Chorus



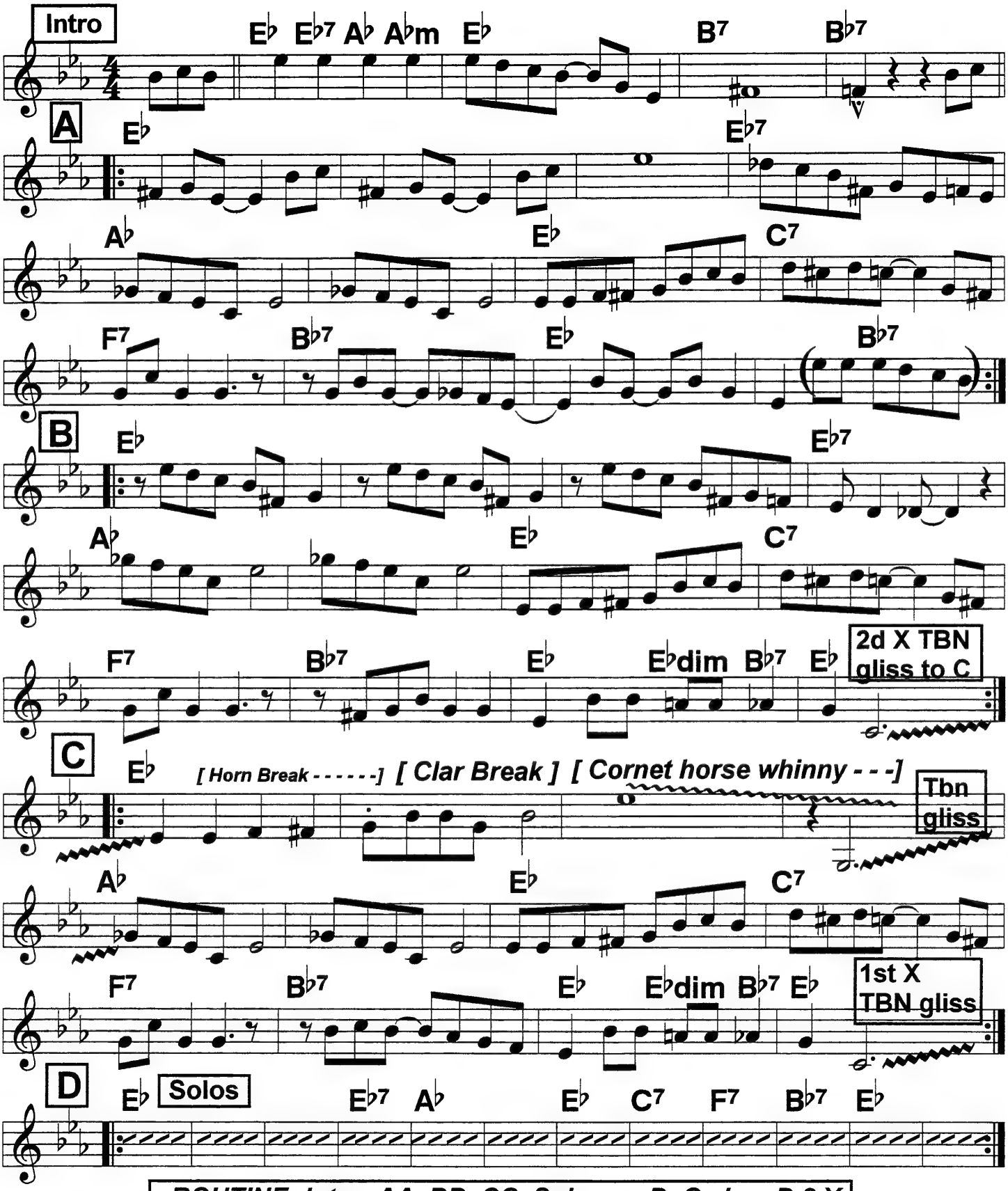
113

Livery Stable Blues

aka "Barnyard Blues"

Mix of Spanier and ODJB versions; c. ODJB, 1917

♩ = 166 *Rockin' 4/4*



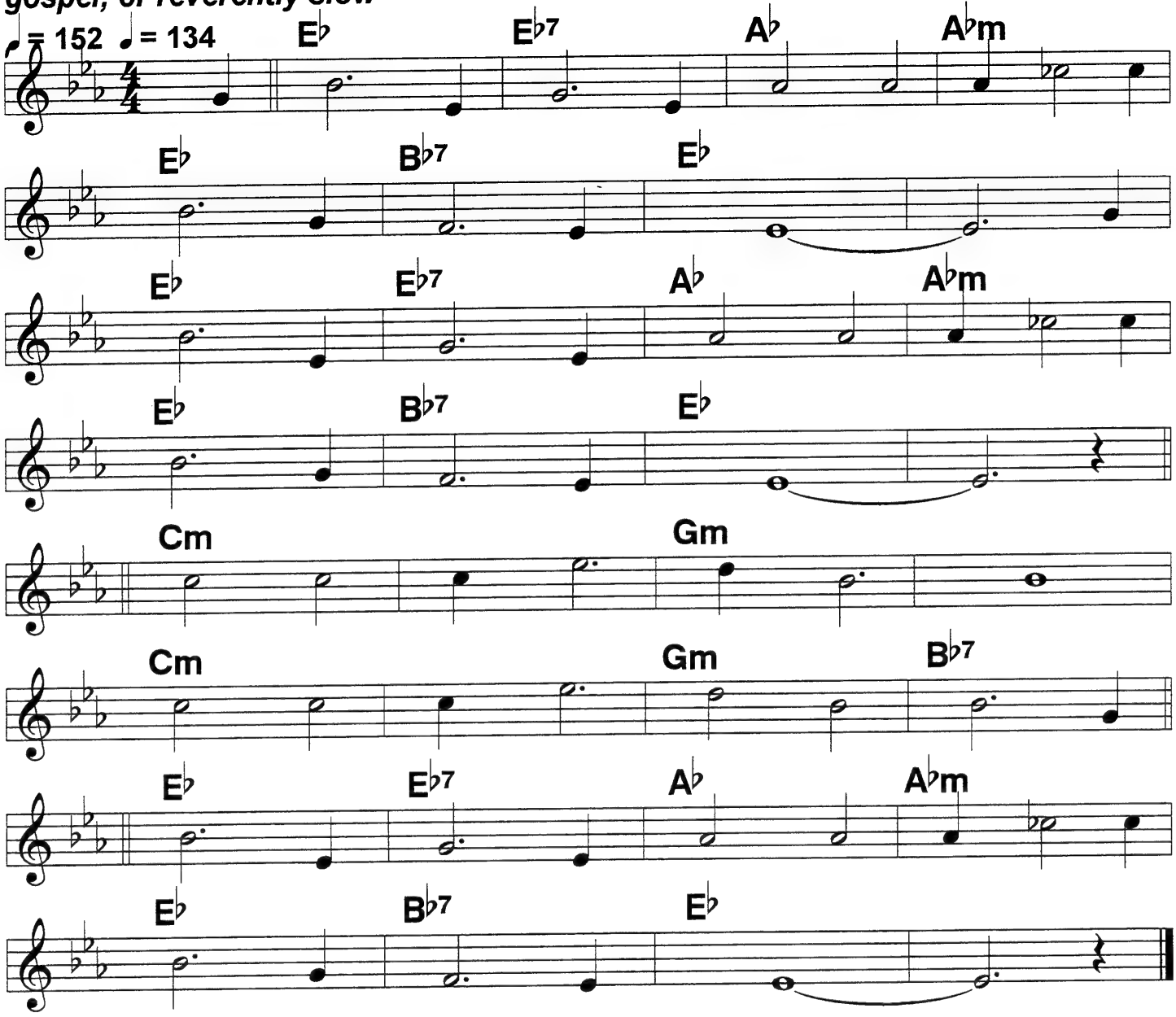
ROUTINE: Intro, AA, BB, CC, Solos on D, C, Jam D 2 X

Lonesome Road

Armstrong, T. Dorsey
c. Shilkret, 1928

4/4 Tempo de Old Time hand-clapping gospel; or reverently slow

♩ = 152 ♩ = 134



(Look) Down,// look down// that lone-/some/ road// be-
Fore// you trav-//el on./// /// Look
Up,// look up// and seek/ your/ maker/ 'fore
Gab-//riel blows//his horn./// ///|

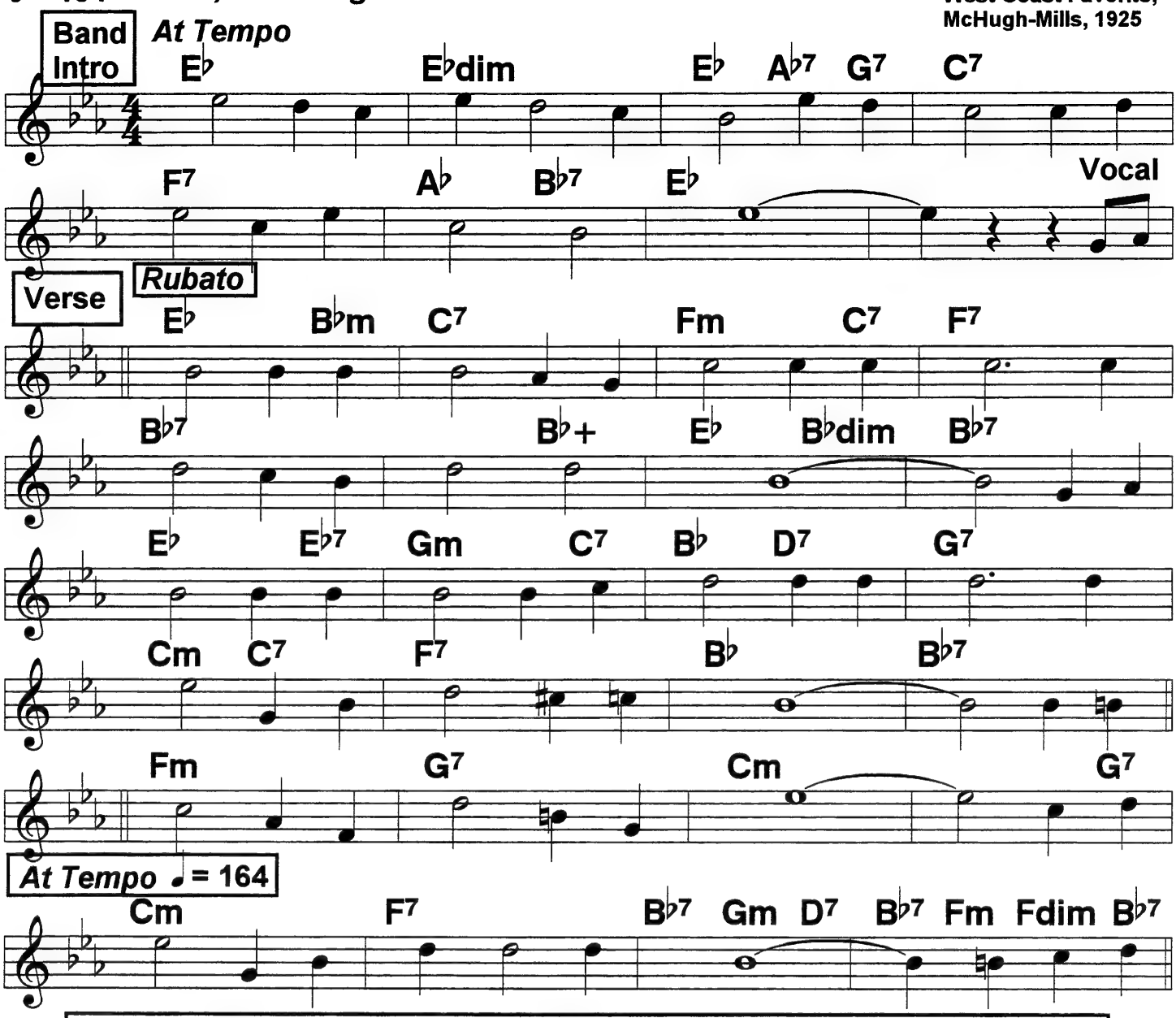
Wear-/y/ totin'// such a// load.///
Trudge/-in/ down that// lone-/some/ road.// Look

Down,// look down// that lone-/some/ road// be-
Fore// you trav-//el on./// ///

115 Lonesomest Gal In Town (1)

♩ = 164 *2-beat; a bit tongue in cheek*

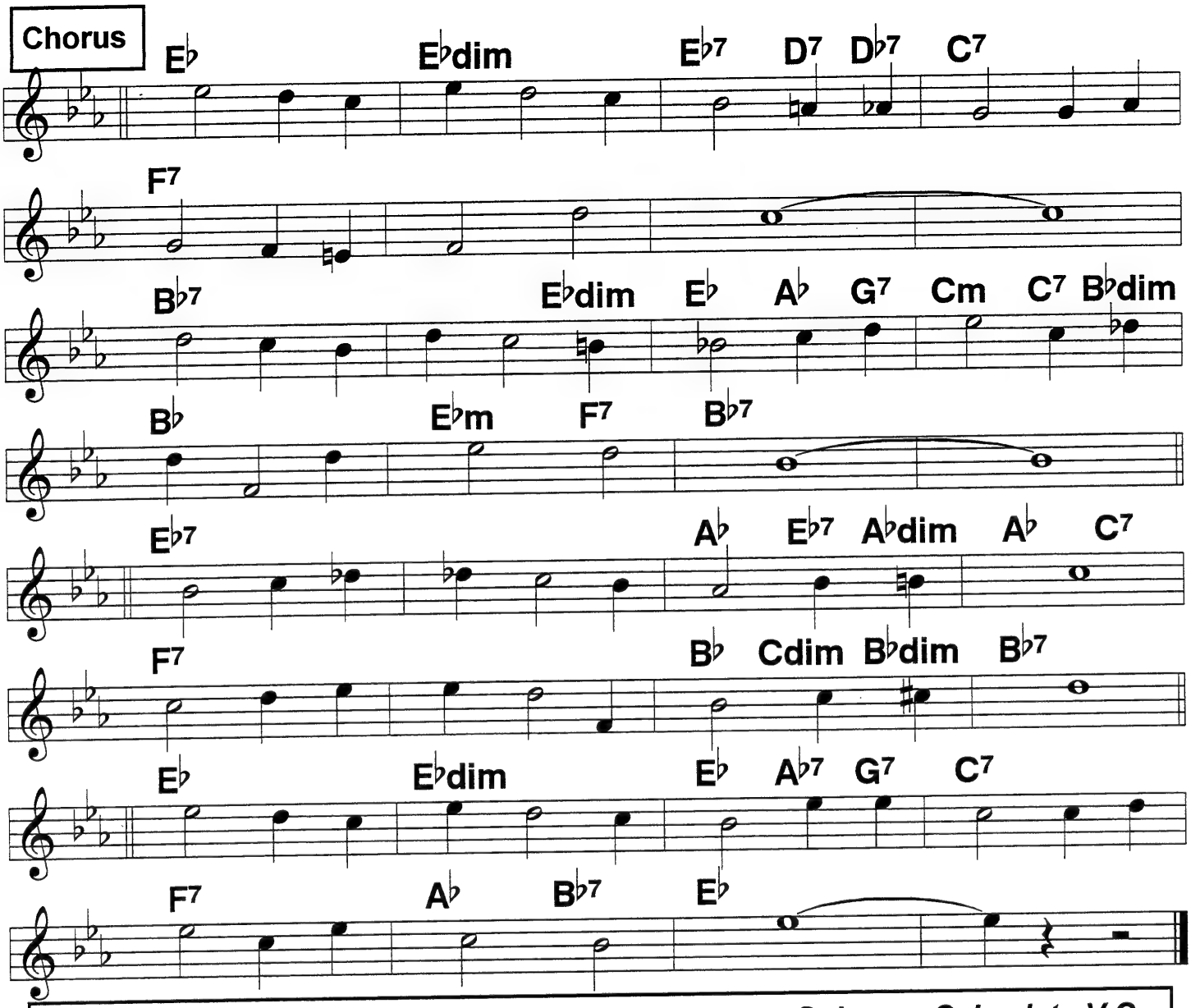
West Coast Favorite;
McHugh-Mills, 1925



1. In the cafes in town, you are known as a clown
how happy you seem to be. But in
Back of the smile, there's a tear all the while,
and heartaches that no one can see. For the
Life that you lead isn't real, well my friend, I know just how you feel.

2. Well, my friend, don't you know, that your life is a show
you'll wake up some day and find, it's too
Late to return, though your poor heart will yearn
for the real things that you left behind.
For each moment you're smiling and gay,
there'll be hours of sorrow some day.

Lonesomest Gal in Town (2)



Intro at tempo, rubato voc.V, last line of V at tempo. Solos on C, back to V C.

Chorus
Rings on your fingers and heartaches inside,
you're the lonesomest gal in town.
Everyone's buddy, but nobody's bride,
you're the lonesomest gal in town.

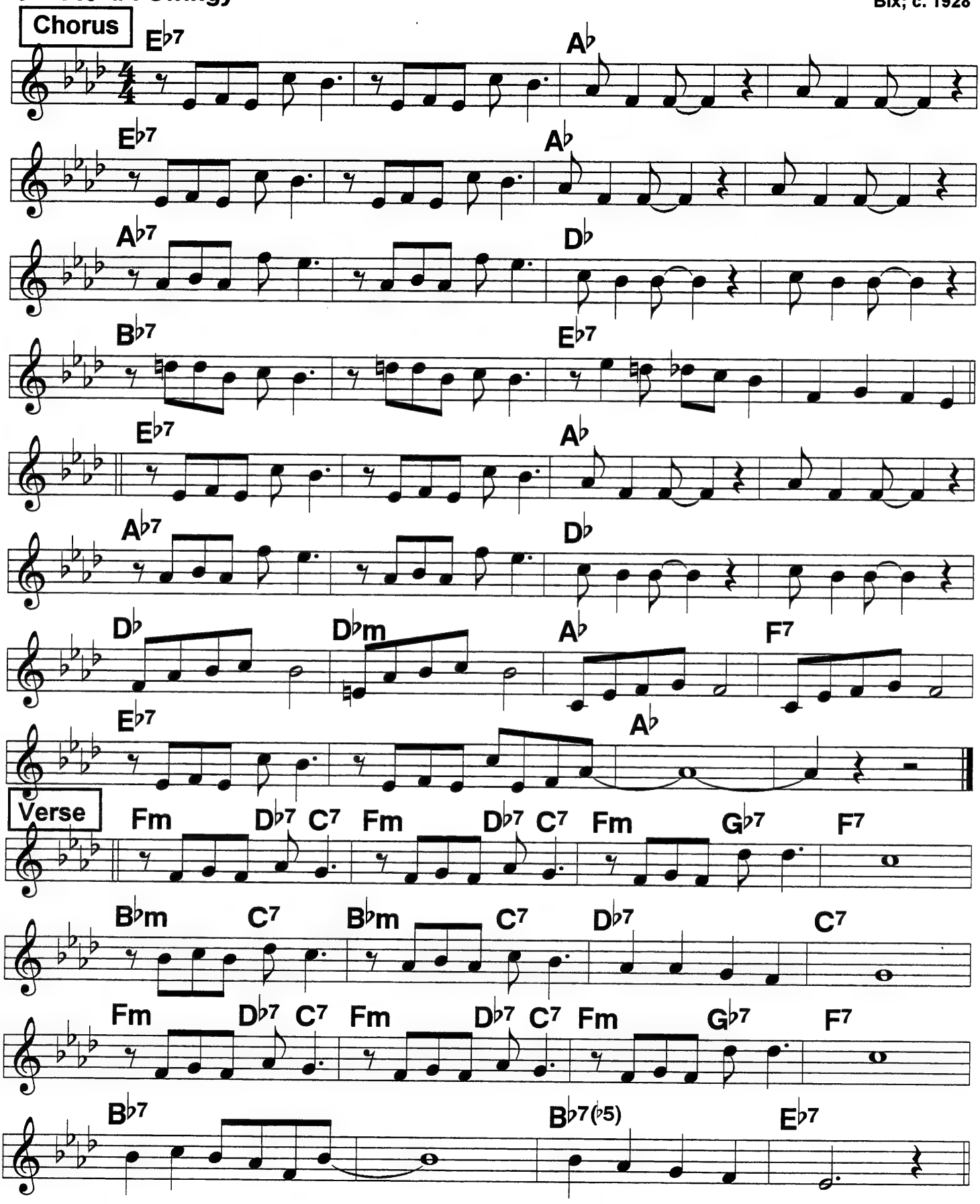
Too many parties that bring you no fun,
Too many night lights instead of the sun.

Too many sweethearts, but not the right one,
you're t he lonesomest gal in town.

Louisiana

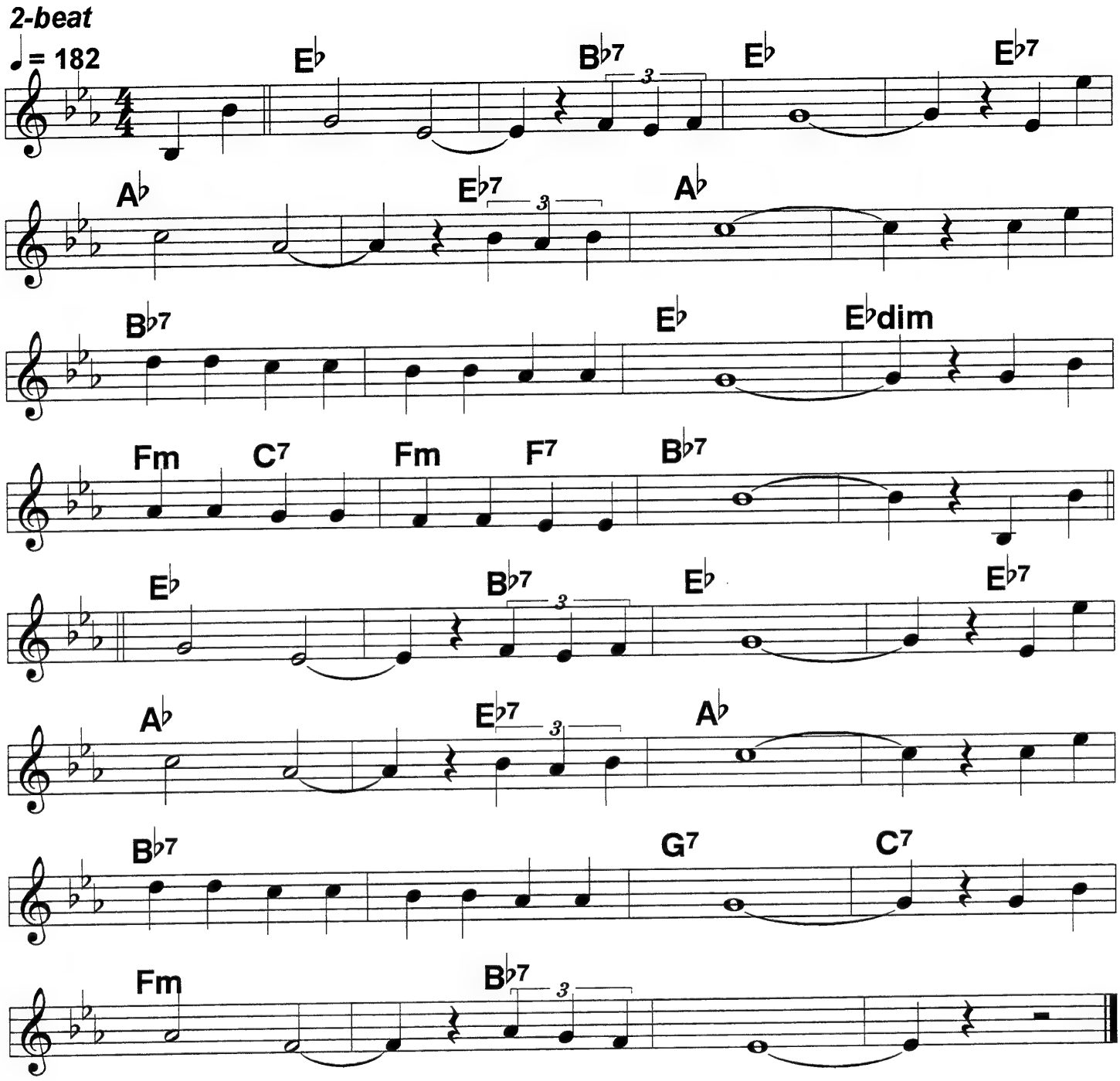
♩ = 146 *4/4 Swingy*

Bix; c. 1928



Love Nest

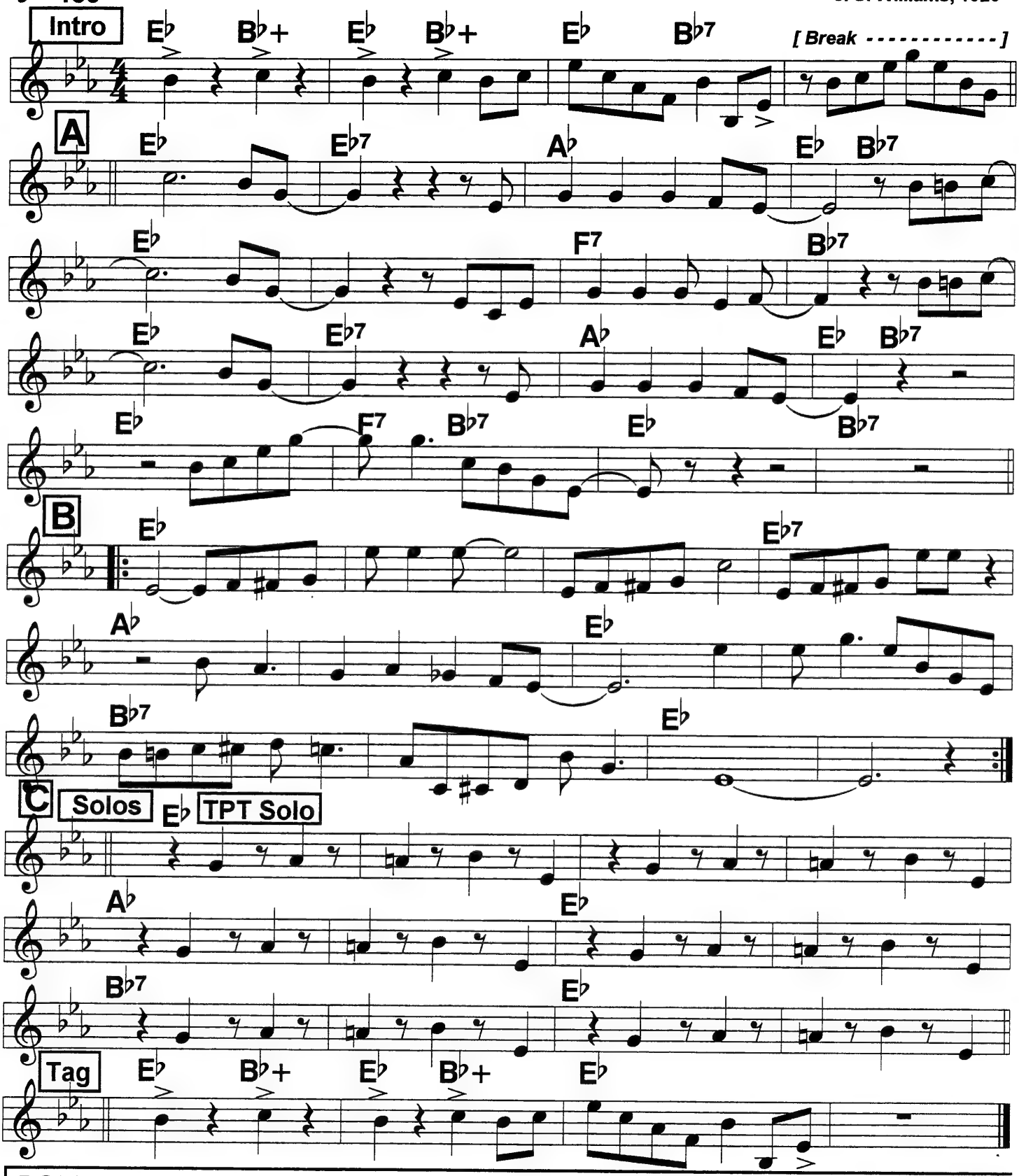
Bix w/ Whiteman, 1928; c. 1920



118 Mahogany Hall Stomp

♩ = 186 *4/4 Swingy*

Armstrong classic;
c. S. Williams, 1929



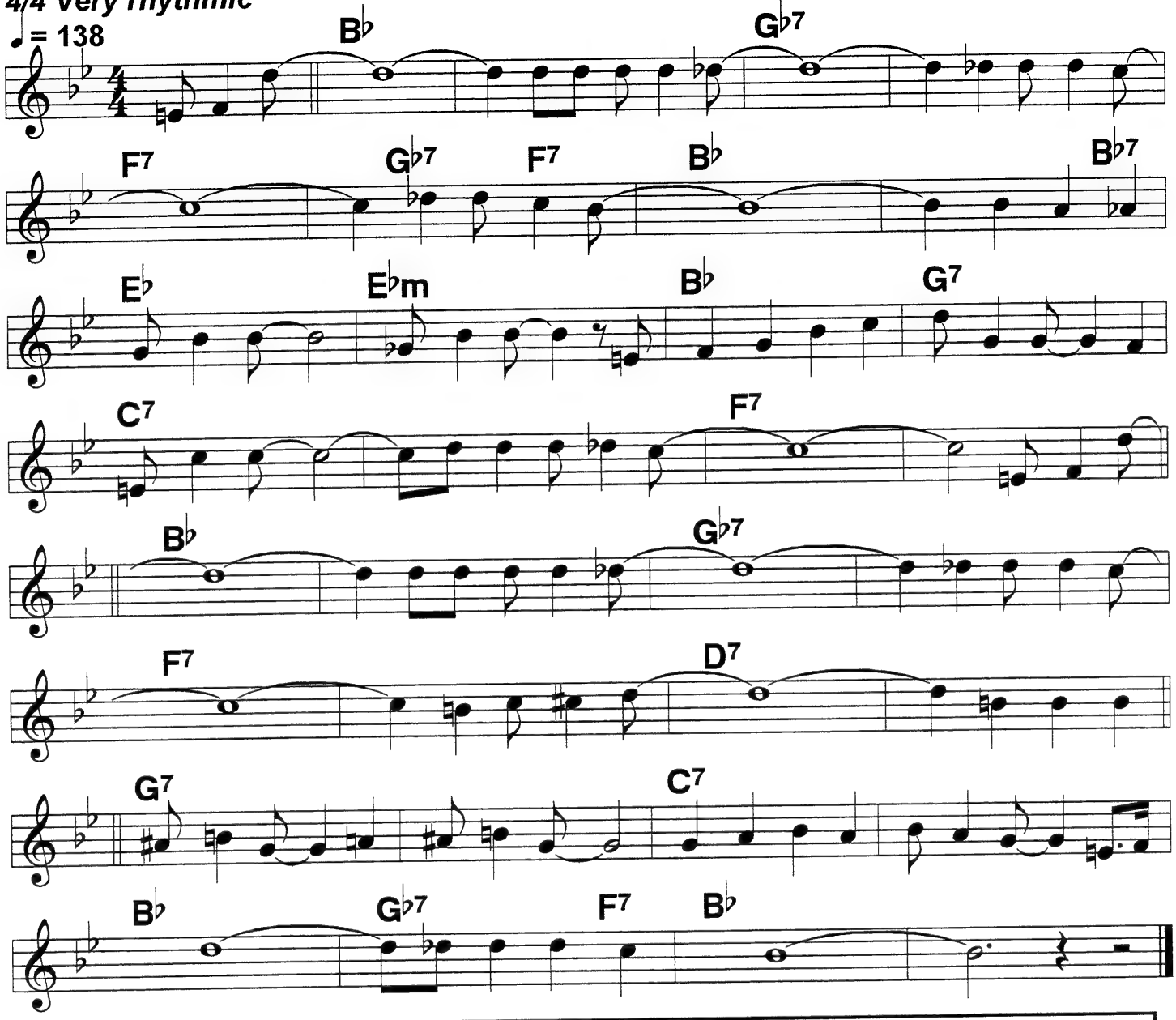
ROUTINE: A B, Solos on C 2 X, horns do Louis' solo behind soloists; A B B, Tag

Mama's Gone Goodbye

c. Piron, 1924

4/4 Very rhythmic

♩ = 138



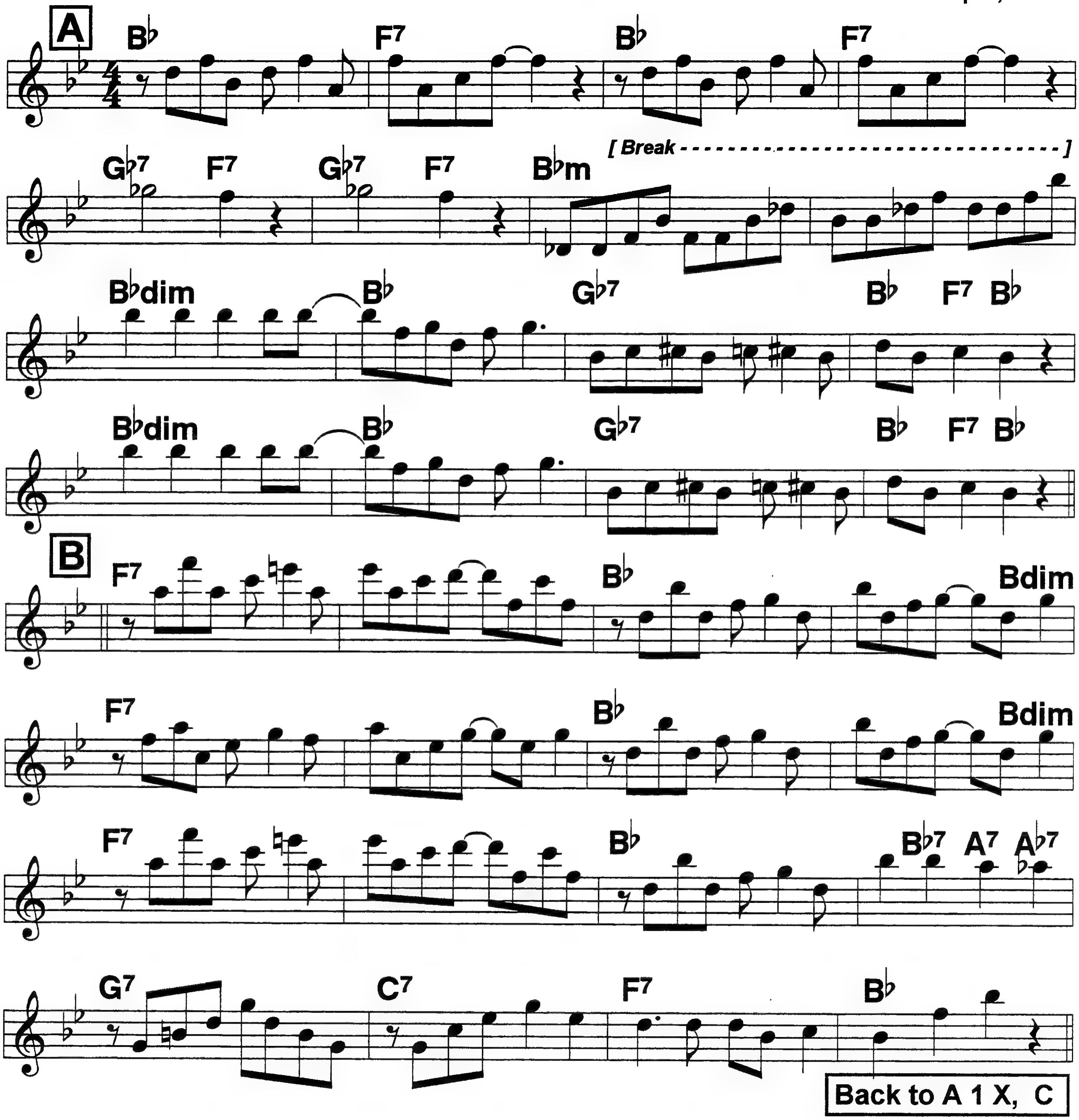
(Fare thee) Well,/// /Mama's gone, good- bye/// /no use to
Cry,/// /No use to sigh./// /For years you've
Dogged me 'round/ now's the time to let you know what's on my mind, I'm
Goin' away,/ don't ask me to stay./// /| Fare thee

Well,/// /I've been to school,/// /learned a brand new
Rule,/// /I ain't no fool./// /I'm goin' to
Get a man to treat me right,/ one who'll stay home ev'ry night. Fare thee
Well,/// /Mama's gone good- bye./// /|||

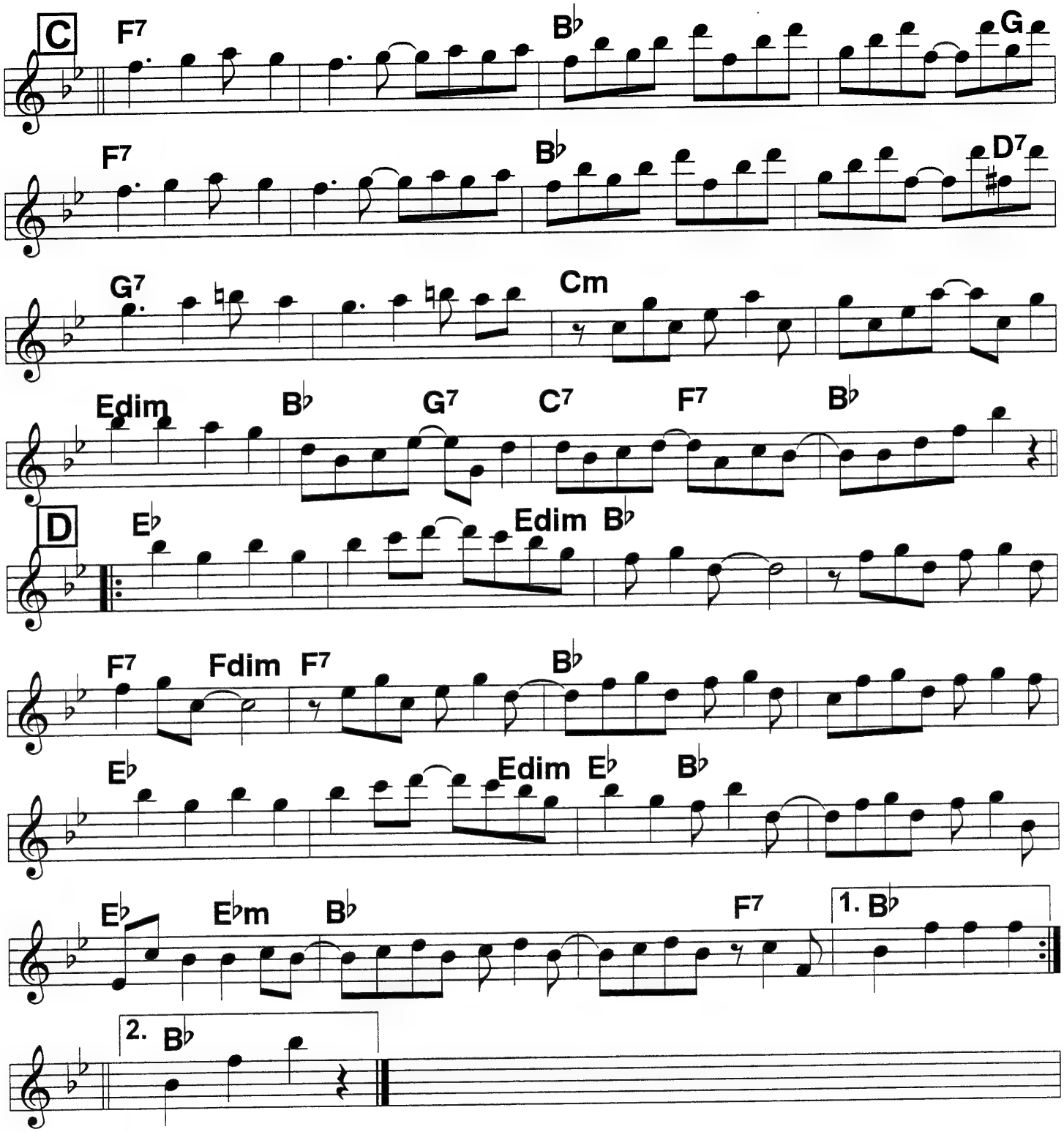
Maple Leaf Rag (1)

♩= 140 ♩= 170
Square or Swing it

Joplin, c. 1899



Maple Leaf Rag (2)

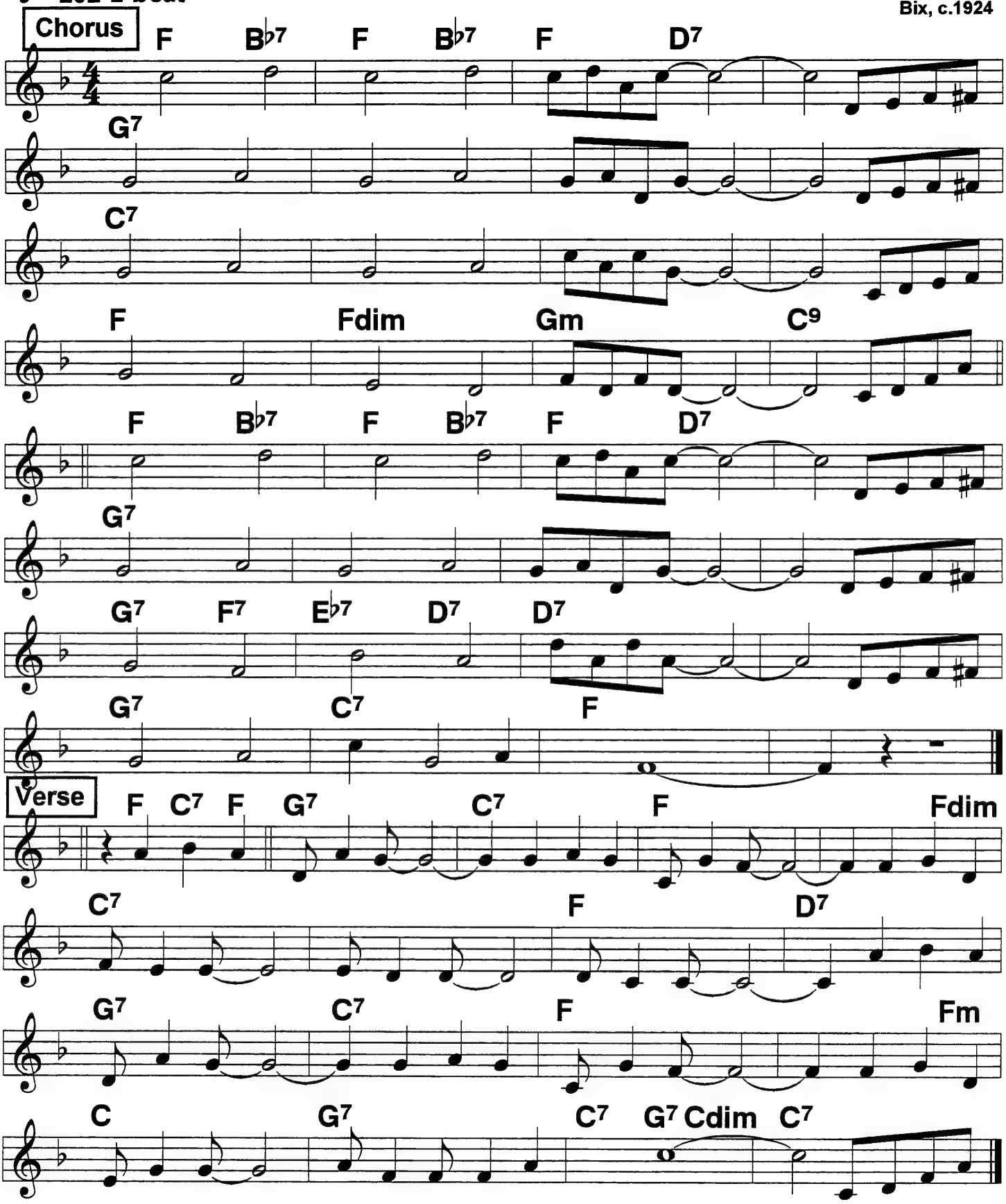


ROUTINE: basically, do what you want to. Many bands don't play all the strains. I say play all you're up to. Tempo can vary from stately chamber piano to Sidney Bechet's up tempo.

121 Mandy Make Up Your Mind

♩ = 202 *2-beat*

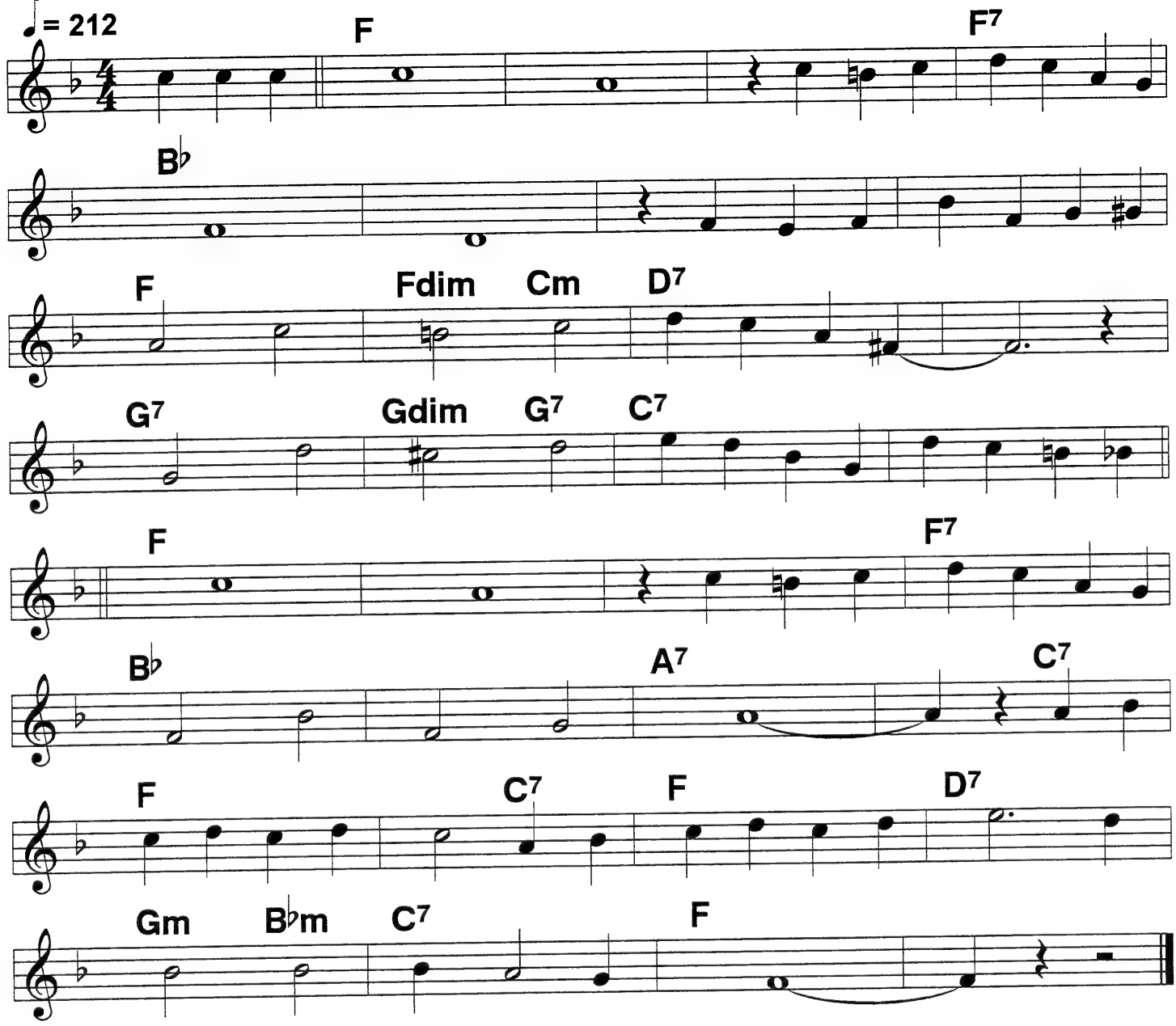
Bix, c.1924



Margie

Uplifting 2-beat

Billy Banks, c. 1920



(My little) Mar-/// gie,/// |I'm always thinking of you
Mar-/// gie/// |I'll tell the world I love you
Don't/ for-/ get/ your/ promise to me, ///|
I/ have/ bought/ a/ home and ring and ev'rything for

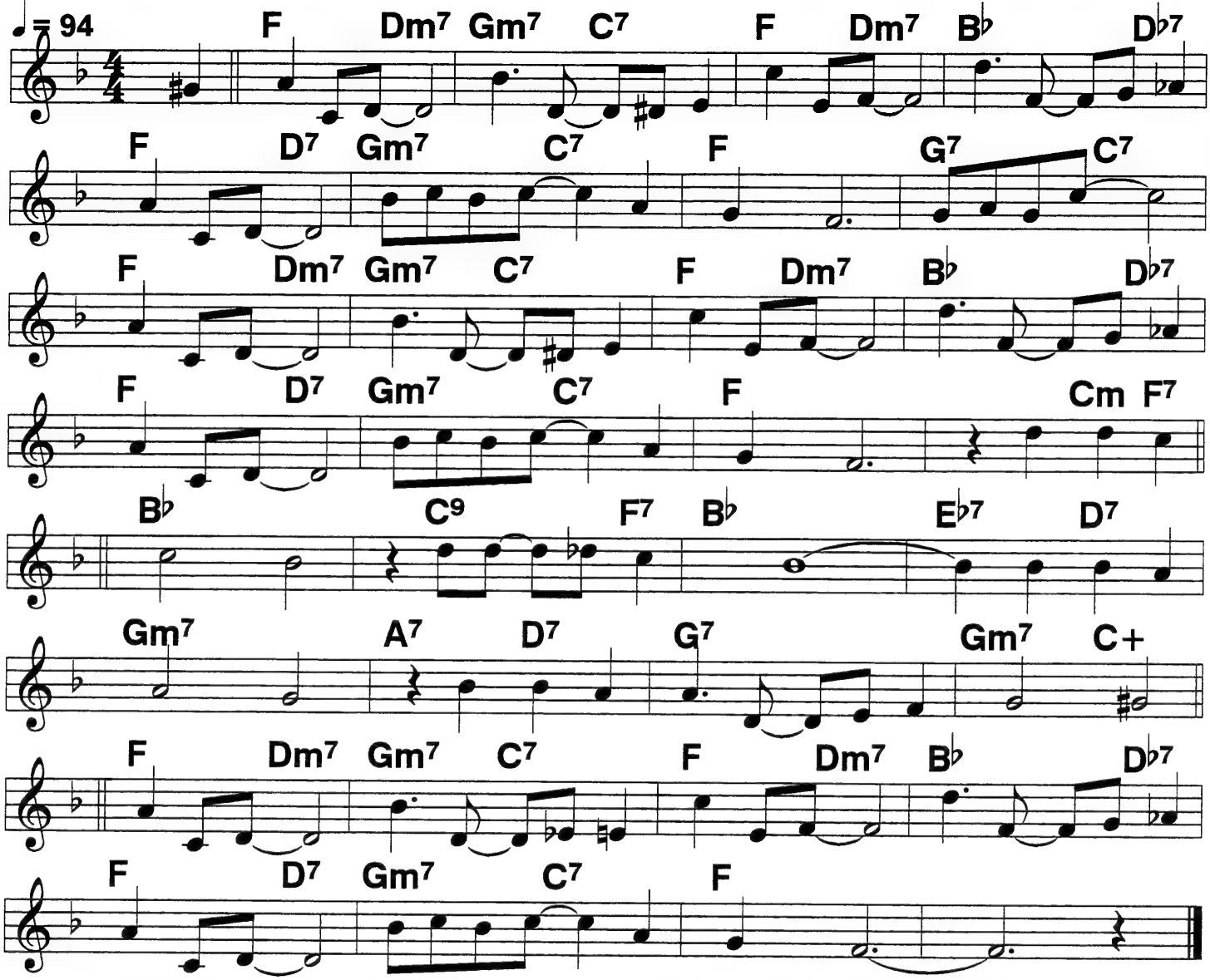
Mar-/// gie,/// |you've been my inspiration
Days/ are/ nev-/er/ blue./// /| After
All is said and done,/ there is really only one,// Oh
Mar-/gie,/ Margie/ it's you./// /|||

123 Mean To Me

Cat's really makin' her miserable. The way they originally did it, you could imagine a tall fat guy in a red tutu with filmy wings skippin' across the stage wavin' one of those little 9-strap s&m whips over his head.

4/4 Very expressive, NOT square or bouncy

c. Ahlert-Turk, 1929



(You're) Mean to me./ Why must you be mean to me?/ Gee,/ honey, it seems to me,/ you have to see me crying, I don't know why.
I stay home,/ each/ night when you say you'll phone,/ you don't and I'm left alone,/ singin' the blues and cryin'.// |You treat me

---

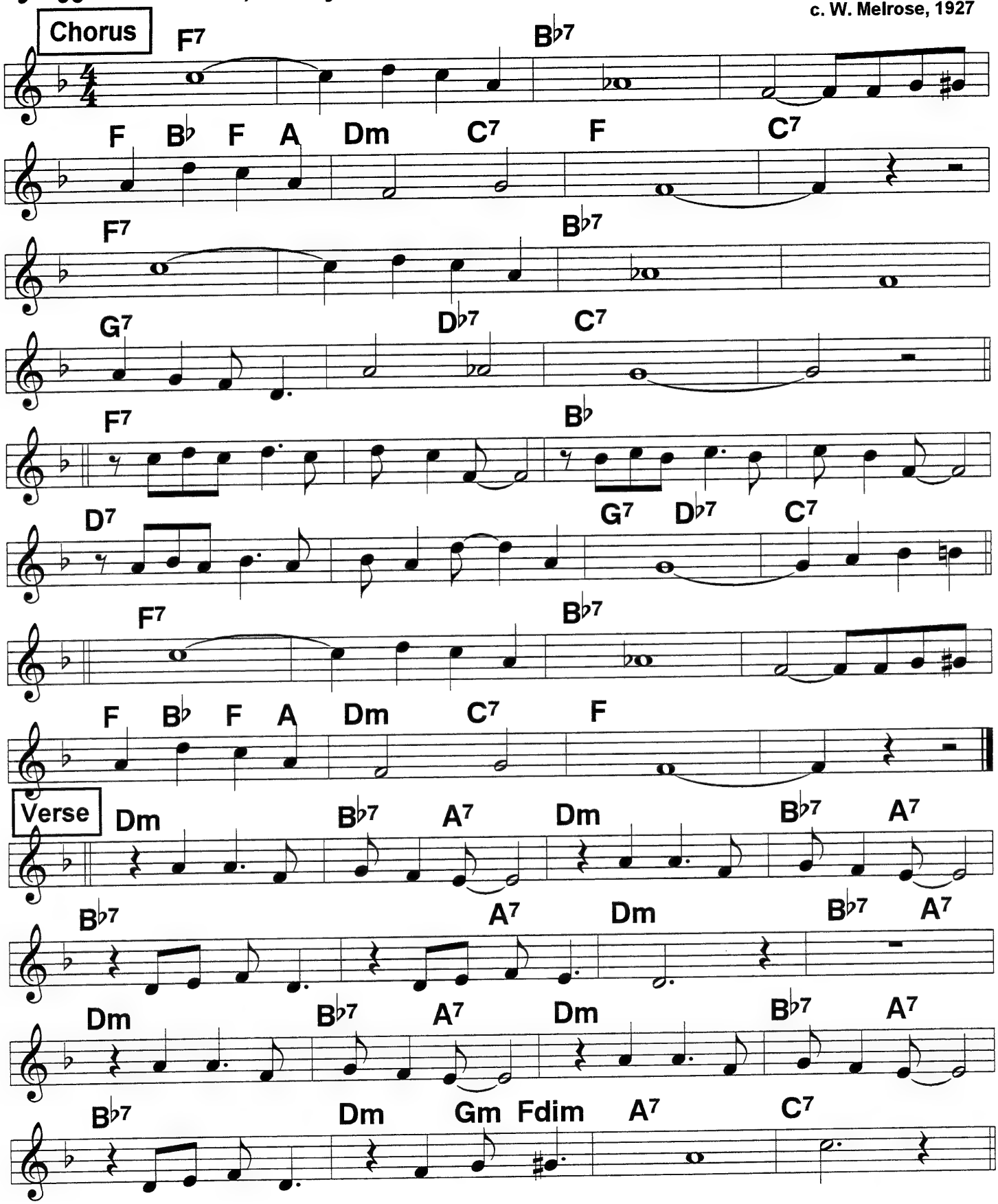
Cold-/ly,/ |each day of the year./// /You always scold/ me,/ |when ever some-/body is near,/ dear./

It must be/ great fun to be mean to me,/ you shouldn't, for Can't you see,/ what you mean to me.// ///|

Melancholy

♩ = 96 *4/4 Plaintive, bluesy*

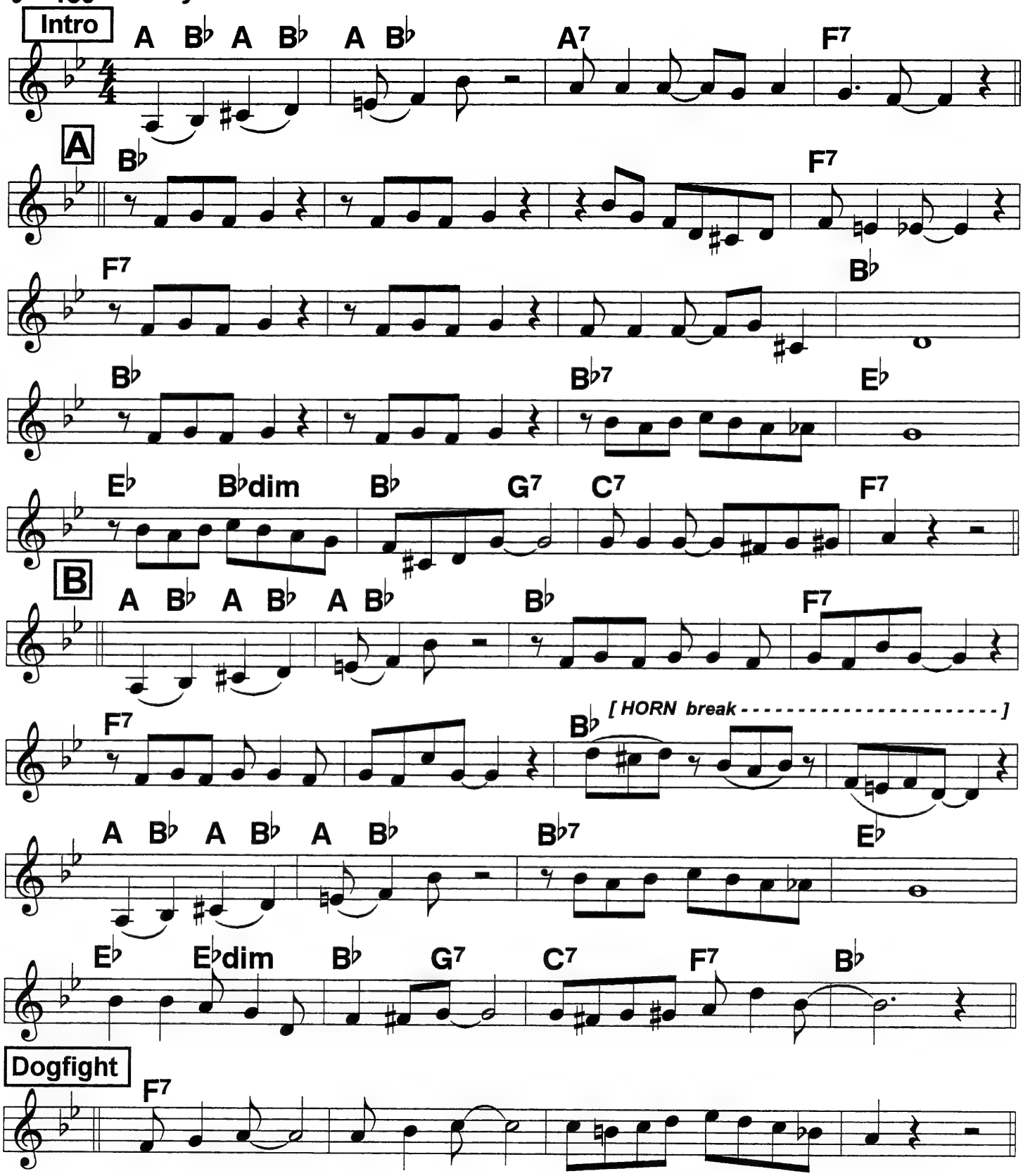
Armstrong;
c. W. Melrose, 1927



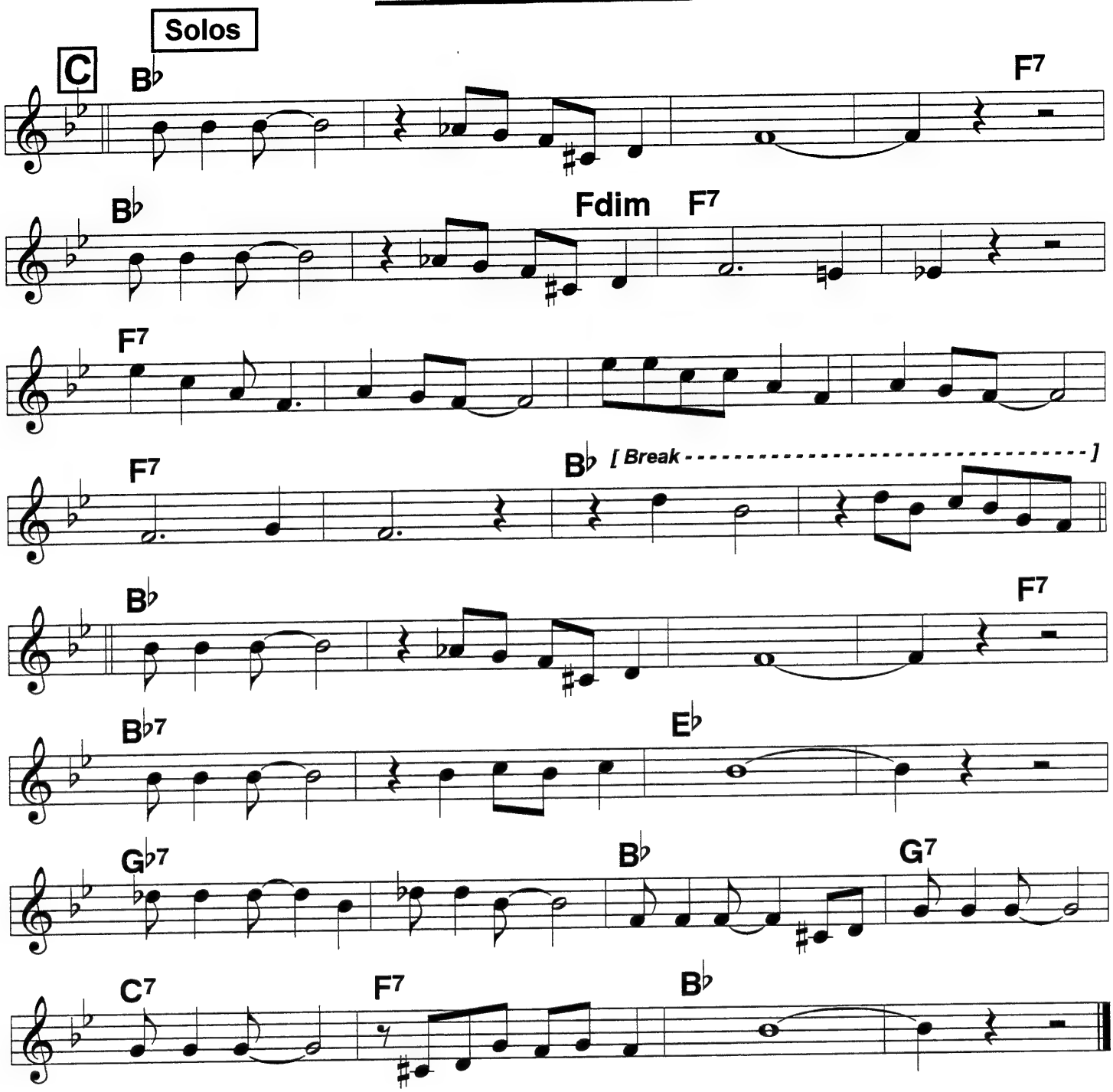
Milenburg Joys (1)

♩ = 180 *Usually 4/4*

c. Morton, NORK, 1925



Milenburg Joys (2)



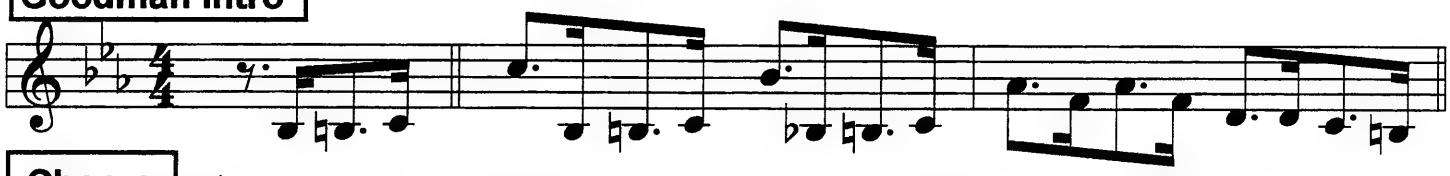
Memories Of You

♩ = 92

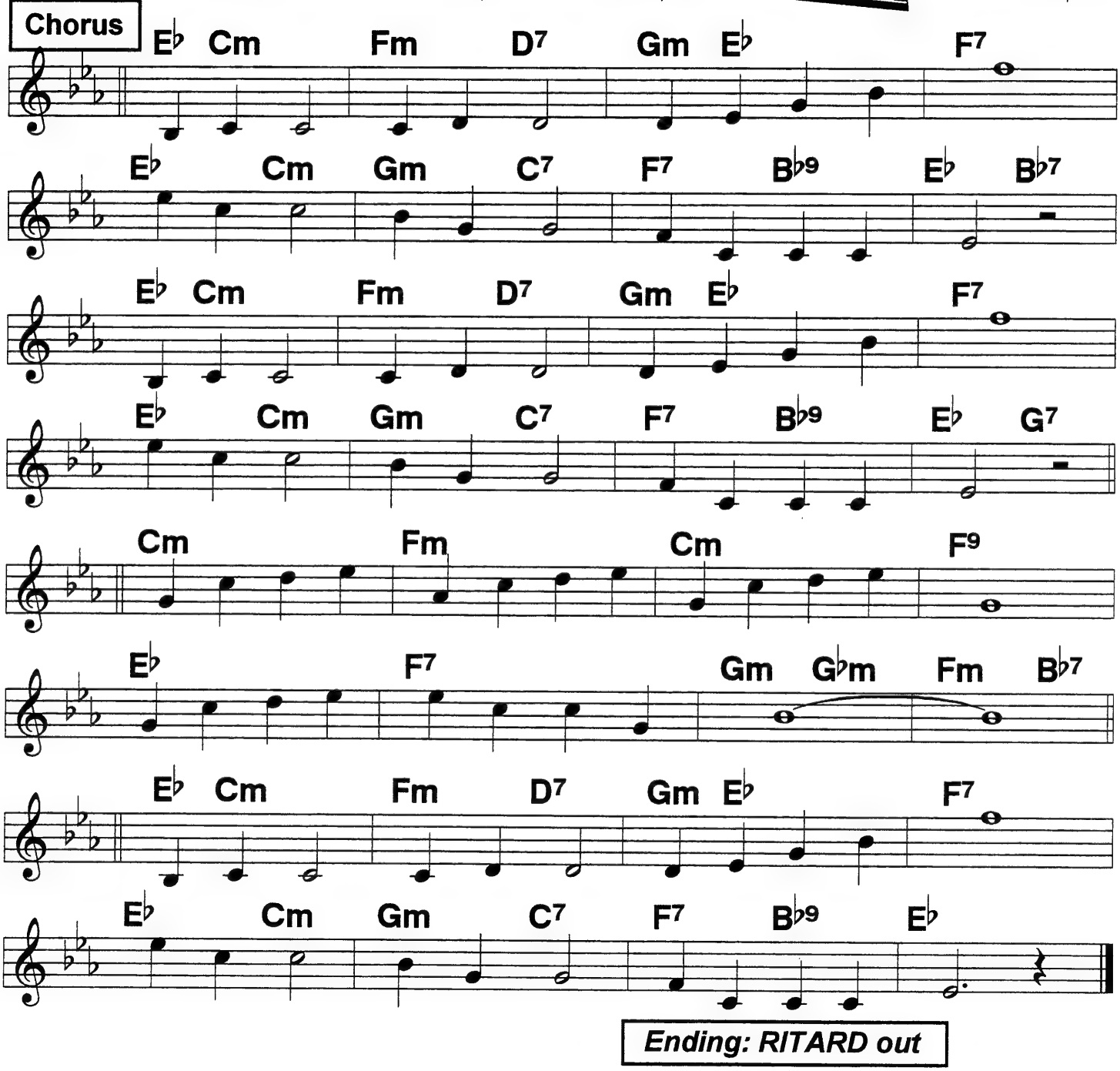
Ballad. Clar. feature; light 4/4

Goodman quartet classic; c. E. Blake, 1930

Goodman Intro



Chorus



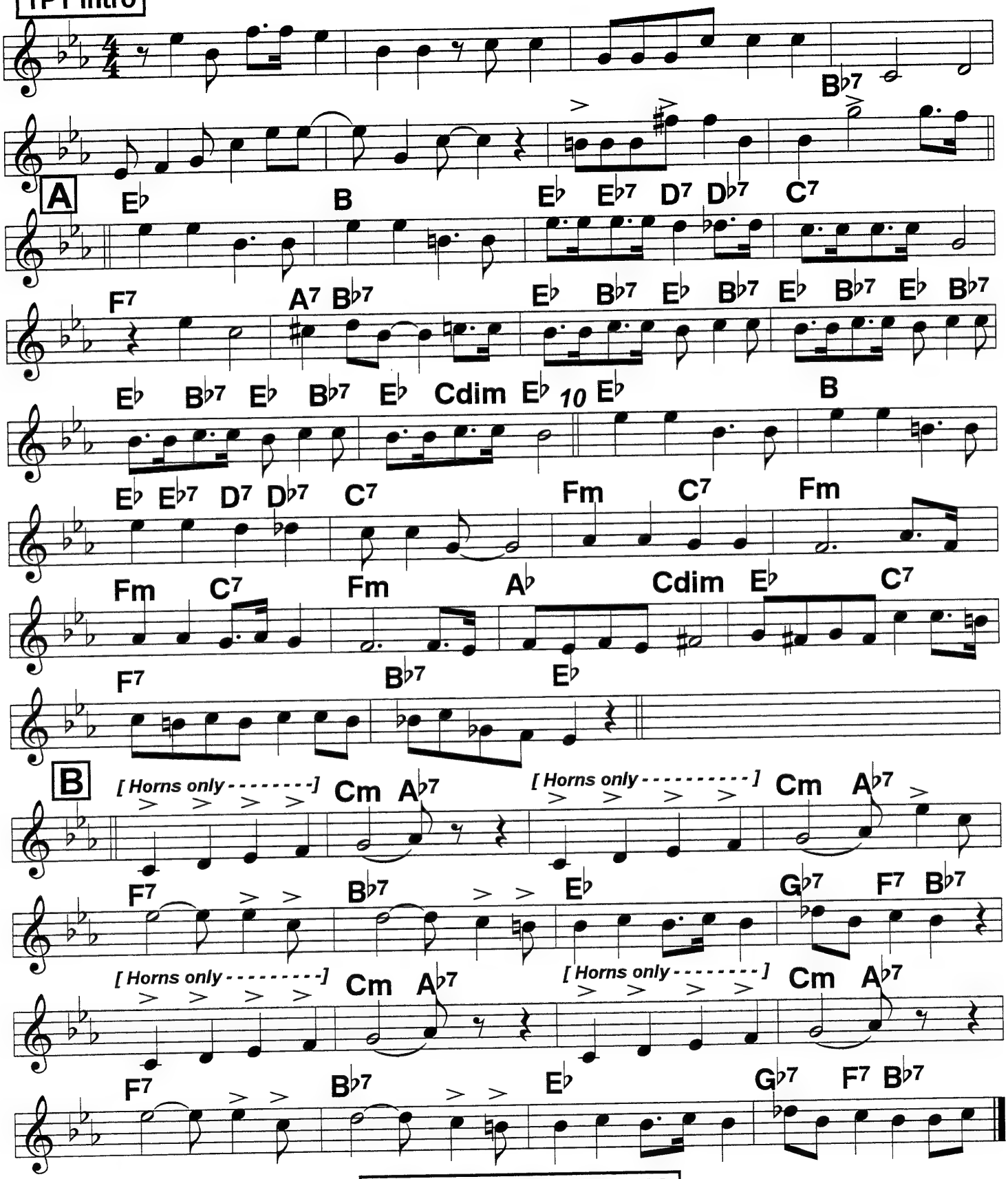
Ending: RITARD out

Mississippi Mud

Moderate 2-beat ♩ = 152

Bix, Bing, Whiteman, 1927

TPT Intro



ROUTINE: A B A each X

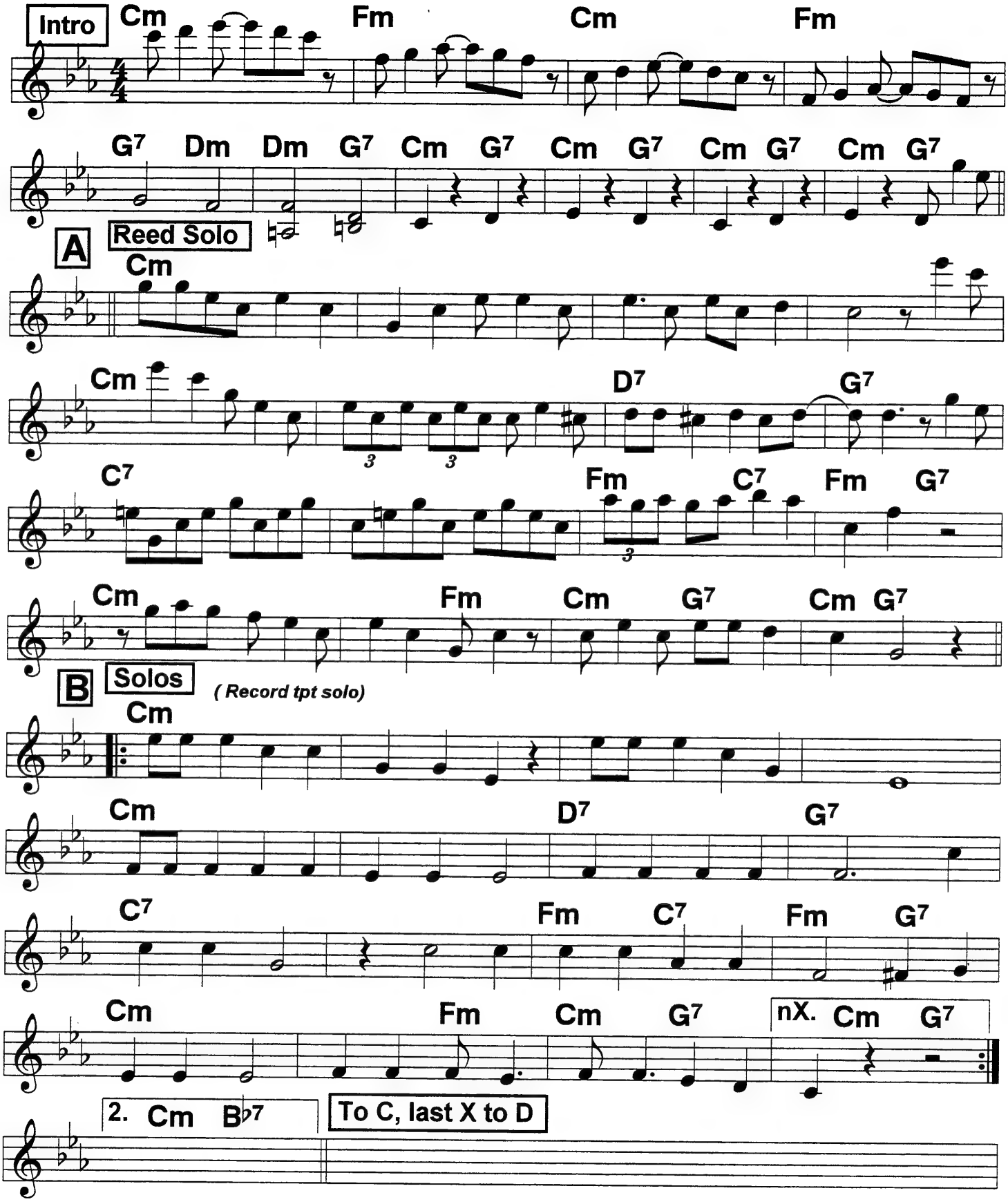
128

Minor Drag (1)

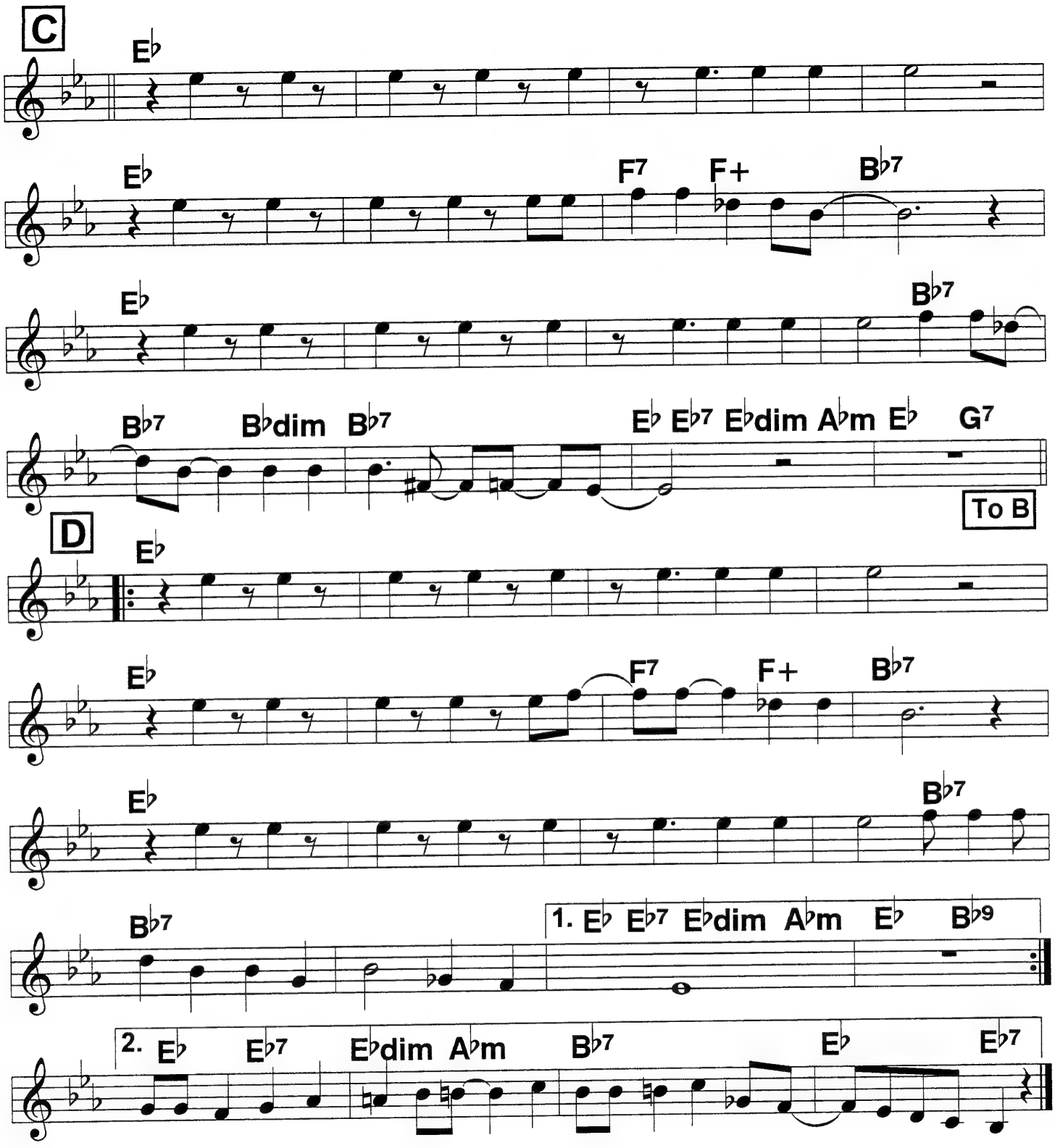
rollicking square 2-beat

♩ = 208

c. Fats Waller, 1929



Minor Drag (2)



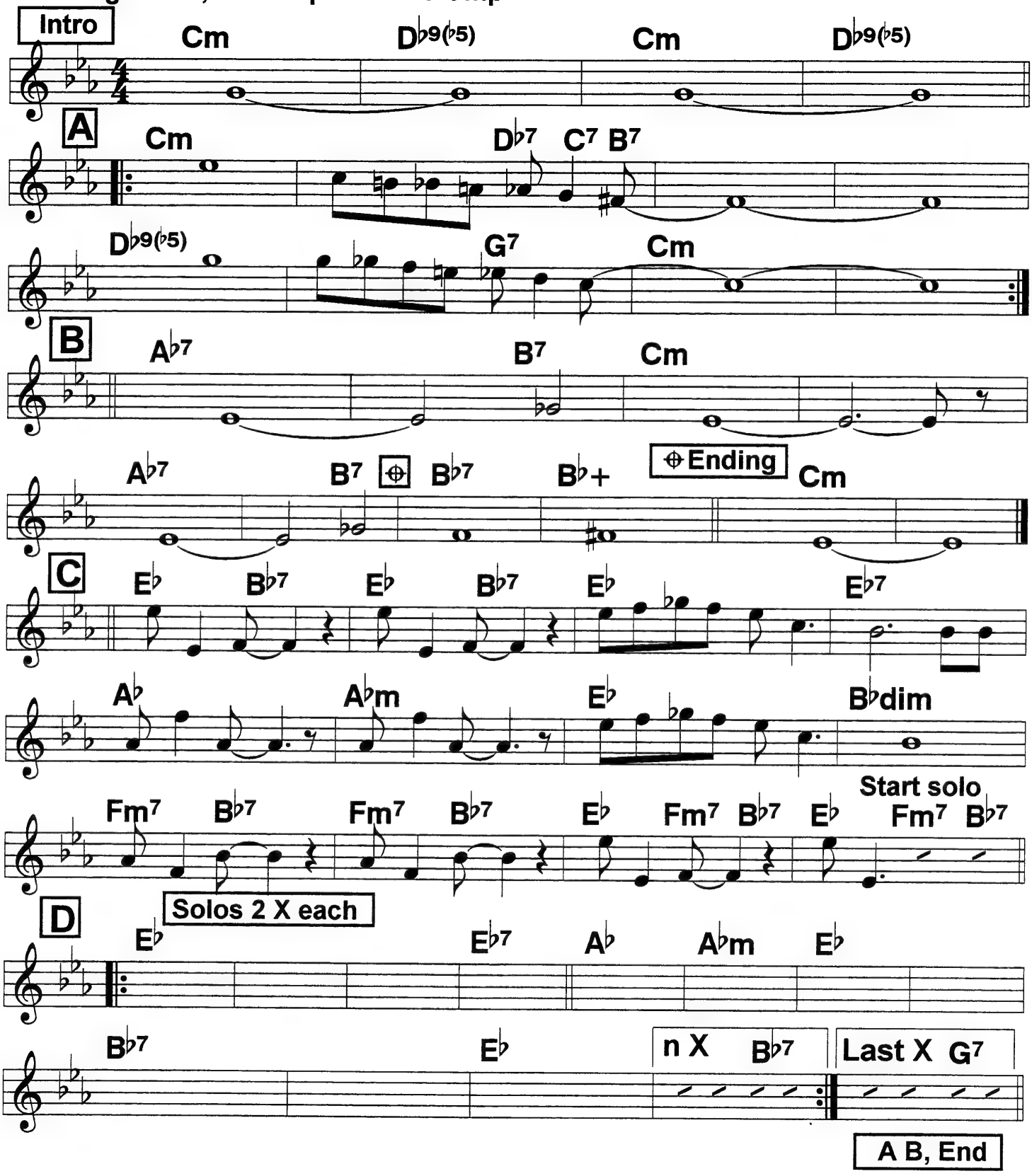
Routine: Intro, A Reed, solos on B 1 or 2 X, C 1 or 2 X, B band 2-3 X, D out.

Mooche, The

♩ = 100

Not dirge slow; solid square 4/4 thump

c. Ellington, 1929



Muskrat Ramble

c. Kid Ory, 1927

Light 4/4

♩ = 178

A Solos

A♭ E♭7 A♭

A♭ Cm G7 Cm E♭7

A♭ E♭7 A♭

F7 B♭m B♭7 E♭7 ⊕ A♭

B

B♭7 D7 E♭7 A♭ Fdim

E♭7 A♭

B♭7 D7 E♭7 A♭ G7 G♭7

F7 B♭m7 B♭7 E♭9 A♭

C

A♭ E♭7 A♭

A♭ E♭7 A♭

F7 B♭m B♭7 E♭7 ⊕ A♭

⊕ TBN Tag

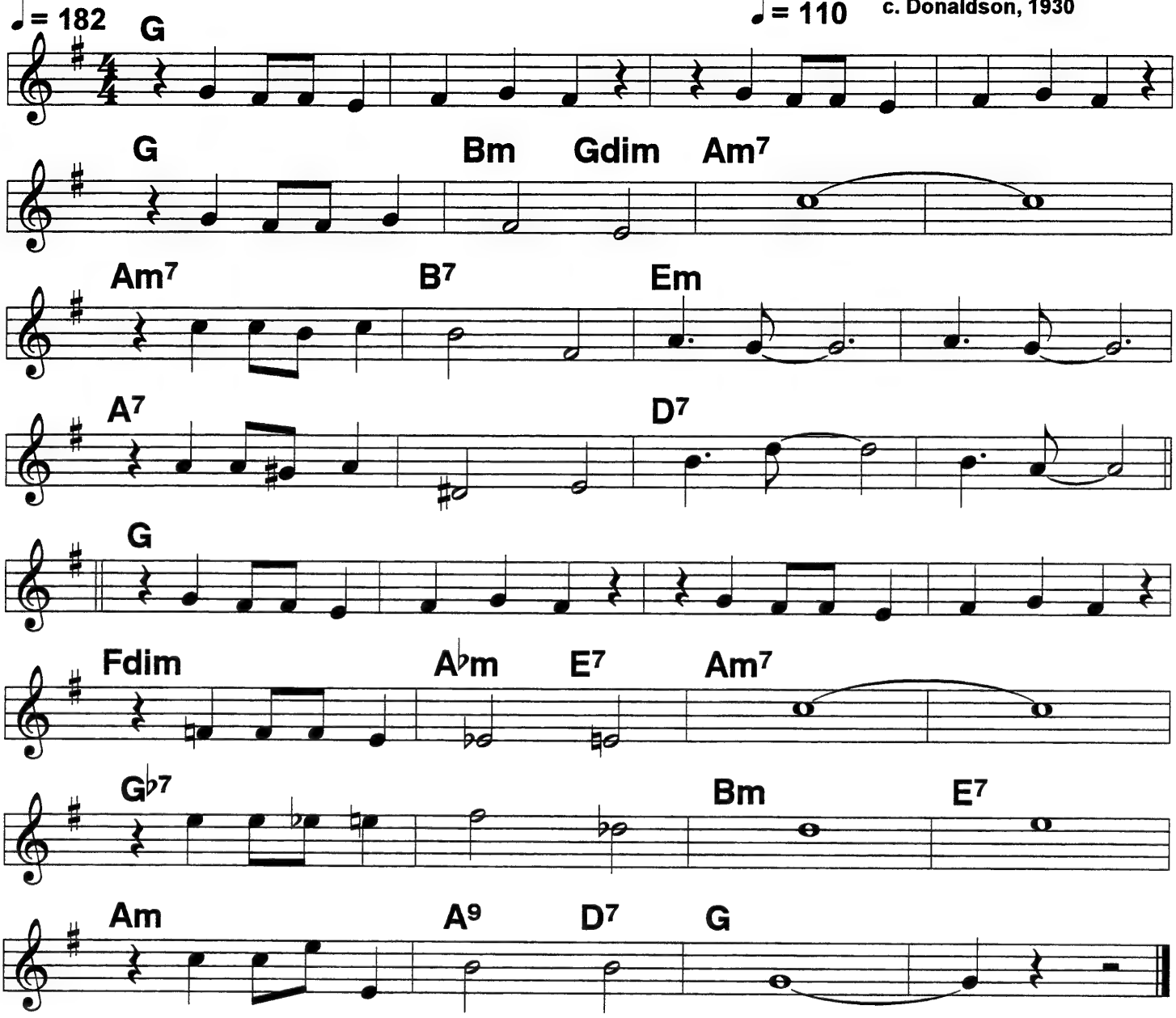
A B C, solos on A, end on A or C. Tbn Tag

My Baby Just Cares For Me

Square 2-beat. ♩ = 182

Revived in late1990s by Indigo Swing, very slow shuffle ♩ = 110

Nina Simone, Indigo Swing; c. Donaldson, 1930



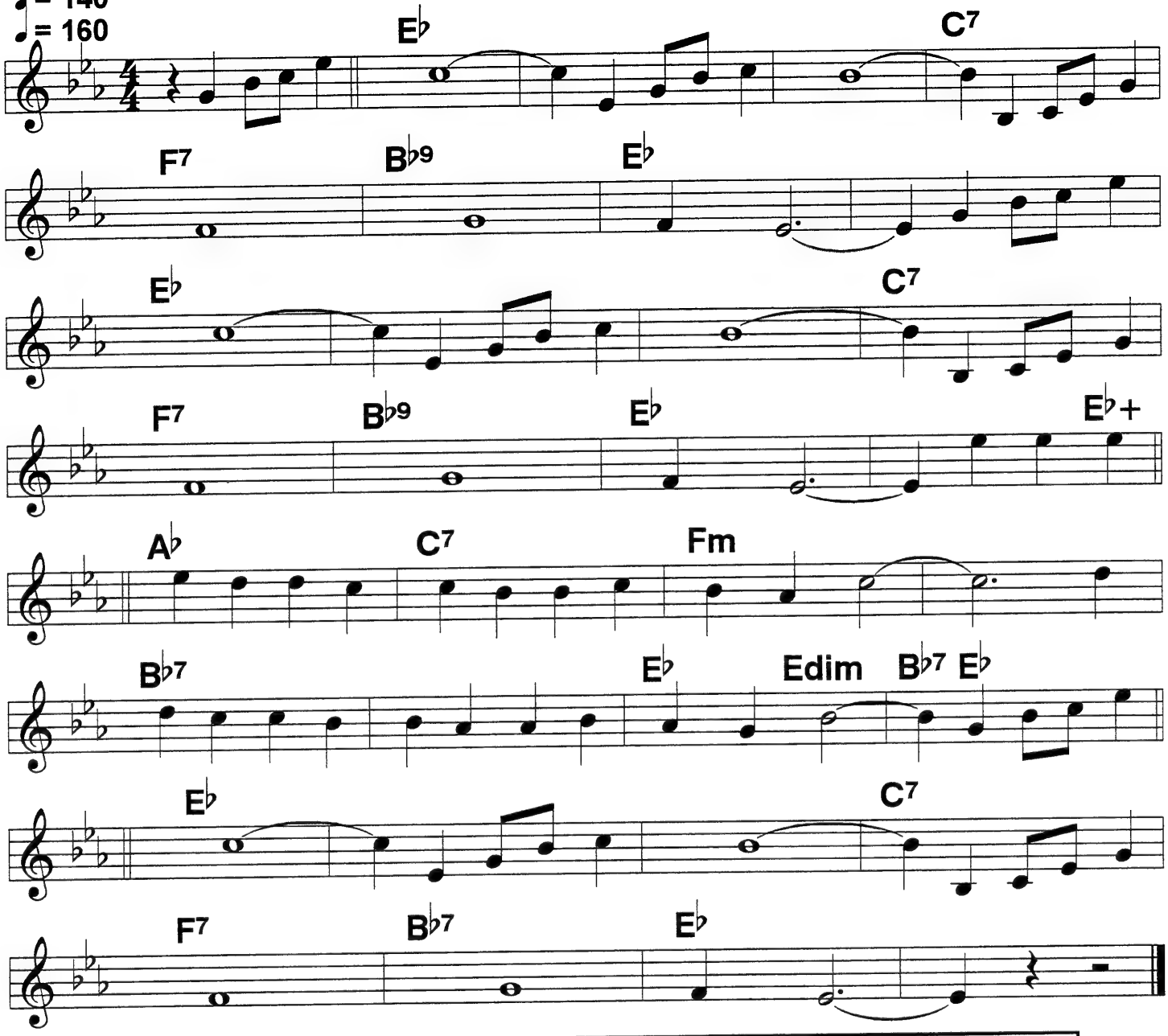
|My baby don't care for shows,| |My baby don't care for clothes,
|My baby just cares/ for/ me,/// ////
|My baby don't care/ for/ furs/ and/ lac-/es,/
|my baby don't care/ for/ high/-toned/ plac-/es.

|My baby don't care for rings,| |or other ex- pensive things|
She's sensible as/ can/ be./// ////
My baby don't cares/ who/ knows/// it,///
|My baby just cares/ for/ me./// /|||

My Blue Heaven

Gene Austin, Fats Domino
c. Donaldson, 1927

2-beat
♩ = 140
♩ = 160



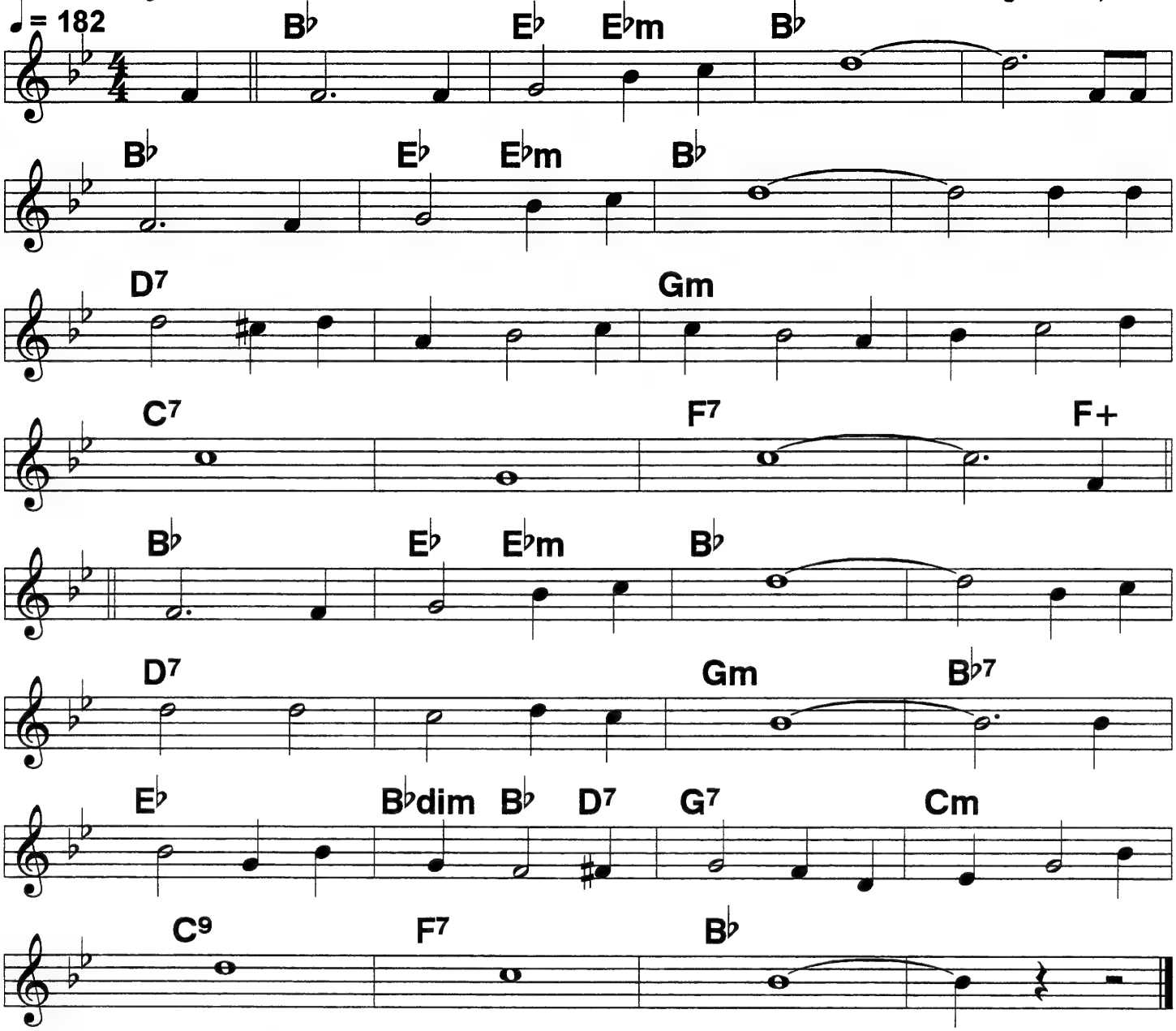
(When whippoorwills) Call,/// /and ev'ning is nigh, I hurry to
My/// blue/// heaven.// /A turn to the
Right,/// /a little white light,/// /will lead me to
My/// blue/// heaven.// /You'll see a

Smiling face, a fireplace, a cozy room.// /// A
Little nest that nestles where the roses bloom./ /Just Molly and
---
Me/// /and baby makes three,/// / we're happy in
My/// blue/// heaven.// /|||

My Gal Sal

Red Nichols,
Orig. a waltz, 1905

4/4 bouncy
♩ = 182



(They) Called her frivolous Sal,/// ///a pe-
Cu-//liar sort/ of a gal,/// //| with a
Heart/ that was mellow,/an all-'round/ good fellow,/ was
My/// old/// pal./// //|your

Trou-//bles, sor-/rows and care,/// //|She was
Al-/ways/ wil-/ling to share;/// //|A
Wild/ sort of devil/, but dead/ on the level,/ was
My/// gal/// Sal./// /|||

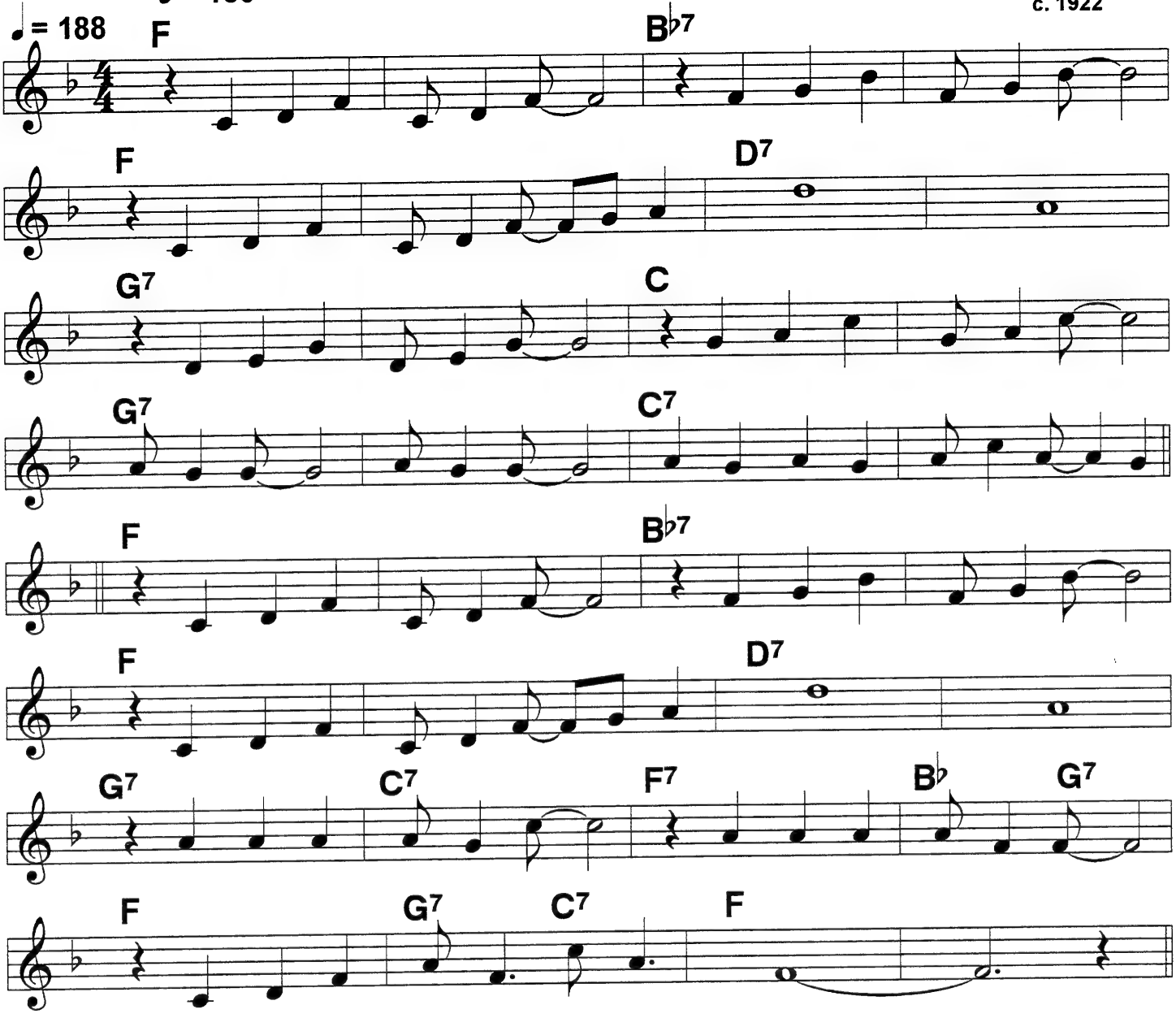
My Honey's Lovin' Arms

Light 4/4; vocal

♩ = 160

♩ = 188

Bing Crosby;
c. 1922



| I love your lovin' arms,/ | they hold a world of charms,/
| A place to nestle when I am lone-/// ly.///
| A cozy Morris chair,/ | Oh what a happy pair,/
One carress,/ happiness,/ seems to bless my little honey.

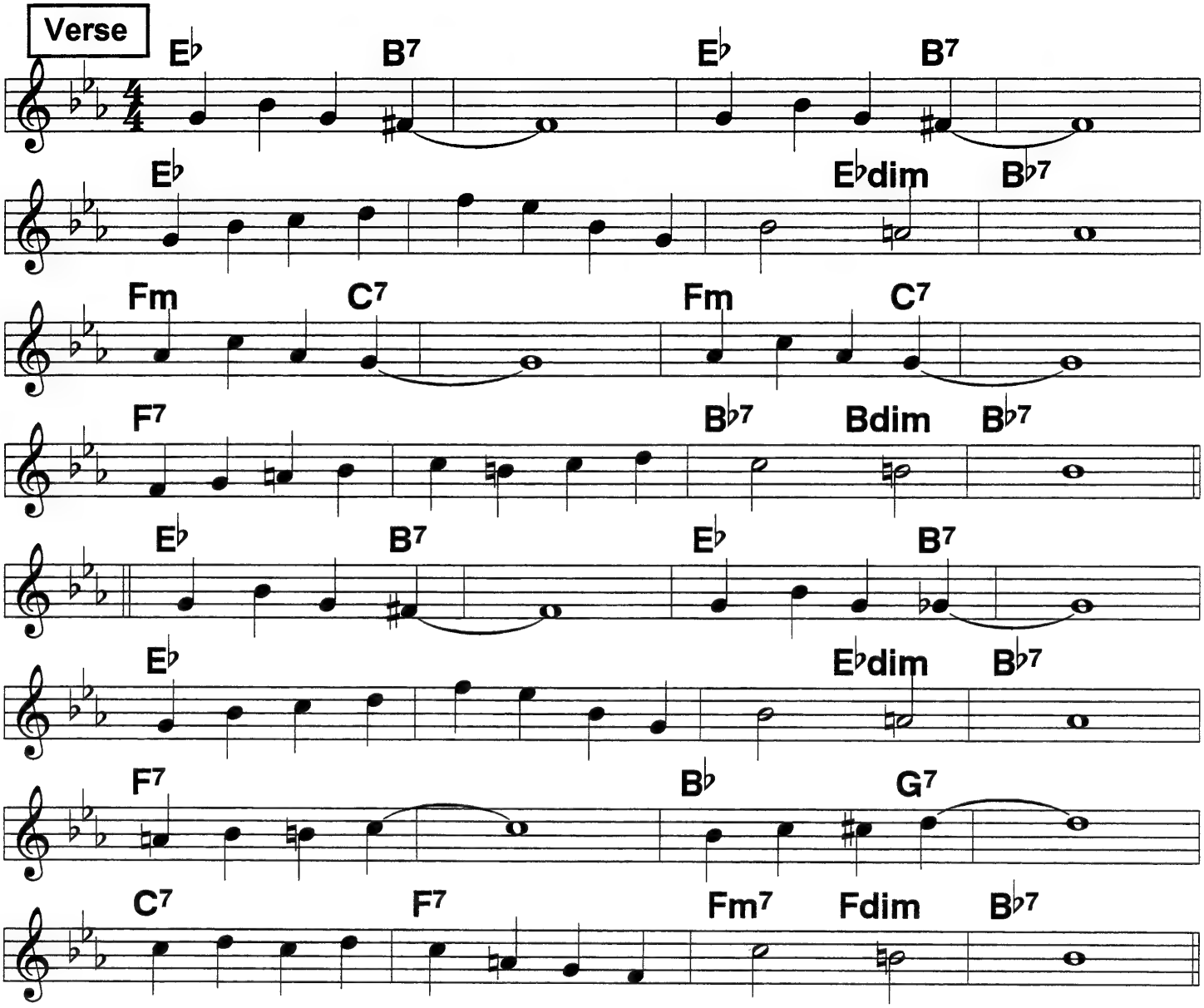
|I love you more each day./ |when years have passed a way,/
| You'll find my love belongs to you on-/// ly.///
| 'Cause when the world seems wrong,/ |I know that I belong/
|Right in my honey's lovin' arms./// ///|

135 My Melancholy Baby (1)

♩ = 120

Ad Lib verse; 2-BEAT for dancing

1911



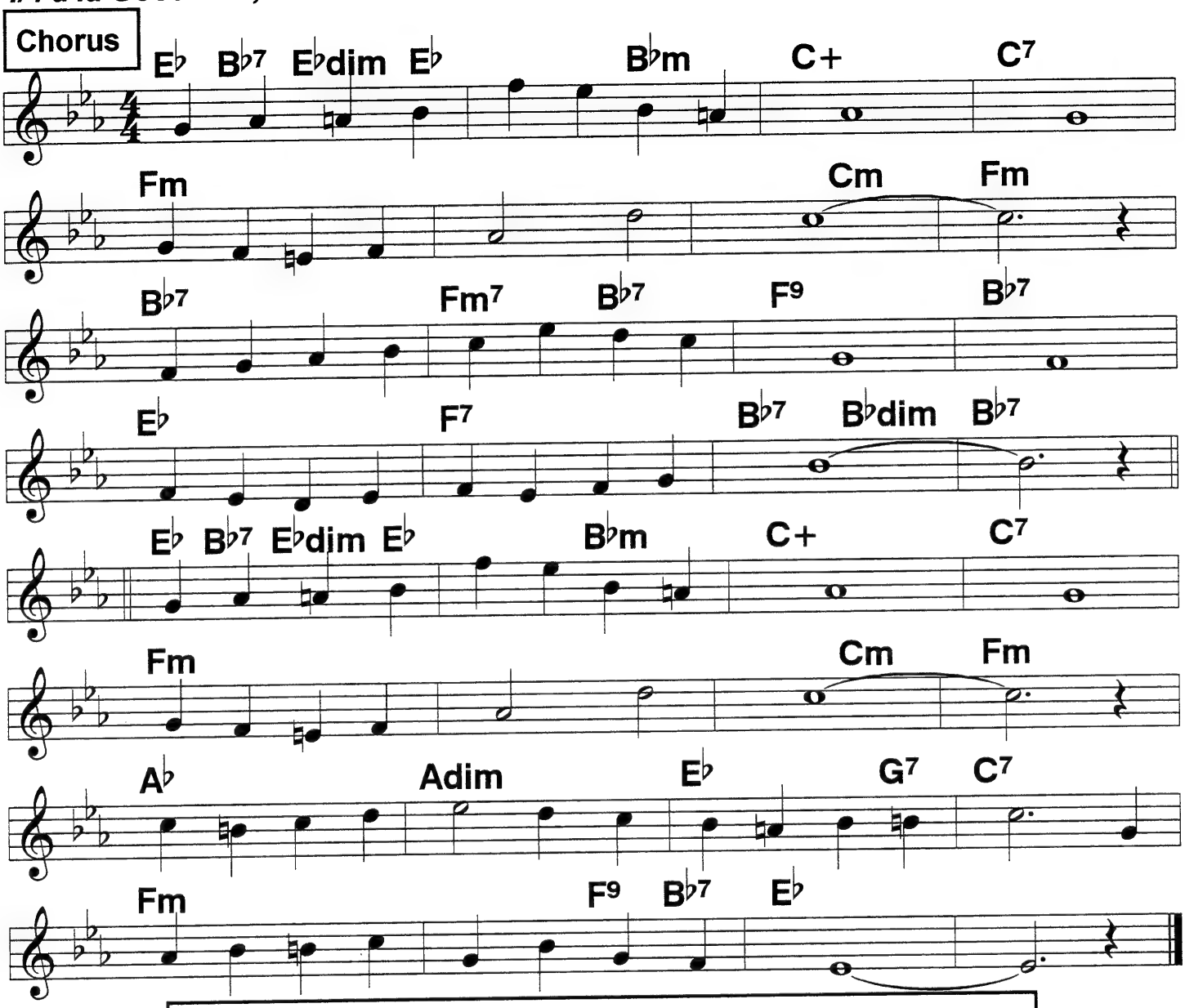
Verse:
Come sweetheart mine, //// don't sit and pine. ////
Tell me all the cares that make you feel/ so/ blue.///
What have I done, //// answer me hon', ////
Have I ever said an unkind word/ to/ you?///

My love is true, //// and just for you, ////
I'd do almost anything at an-/y-/ time.///
Dear when you sigh, //// or when you cry ////
Something seems to grip this very heart/ of/ mine.///

My Melancholy Baby (2)

♩ = 137 ♩ = 120

4/4 a la Goodman; or 2-beat w/verse



Chorus:
Come to me my melancholy bab-/// y,///
Cuddle up and don't/ be/ blue./// ////
All your fears are foolish fancies, may-/// be///
You know dear that I'm in love with you./// ///|

Ev'ry cloud must have a silver lin-/// ing.///
Wait until the sun/ shines/ through./// ////
Smile my honey dear,/ while I kiss away each tear,// or
Else I may be melancholy too./// ///|

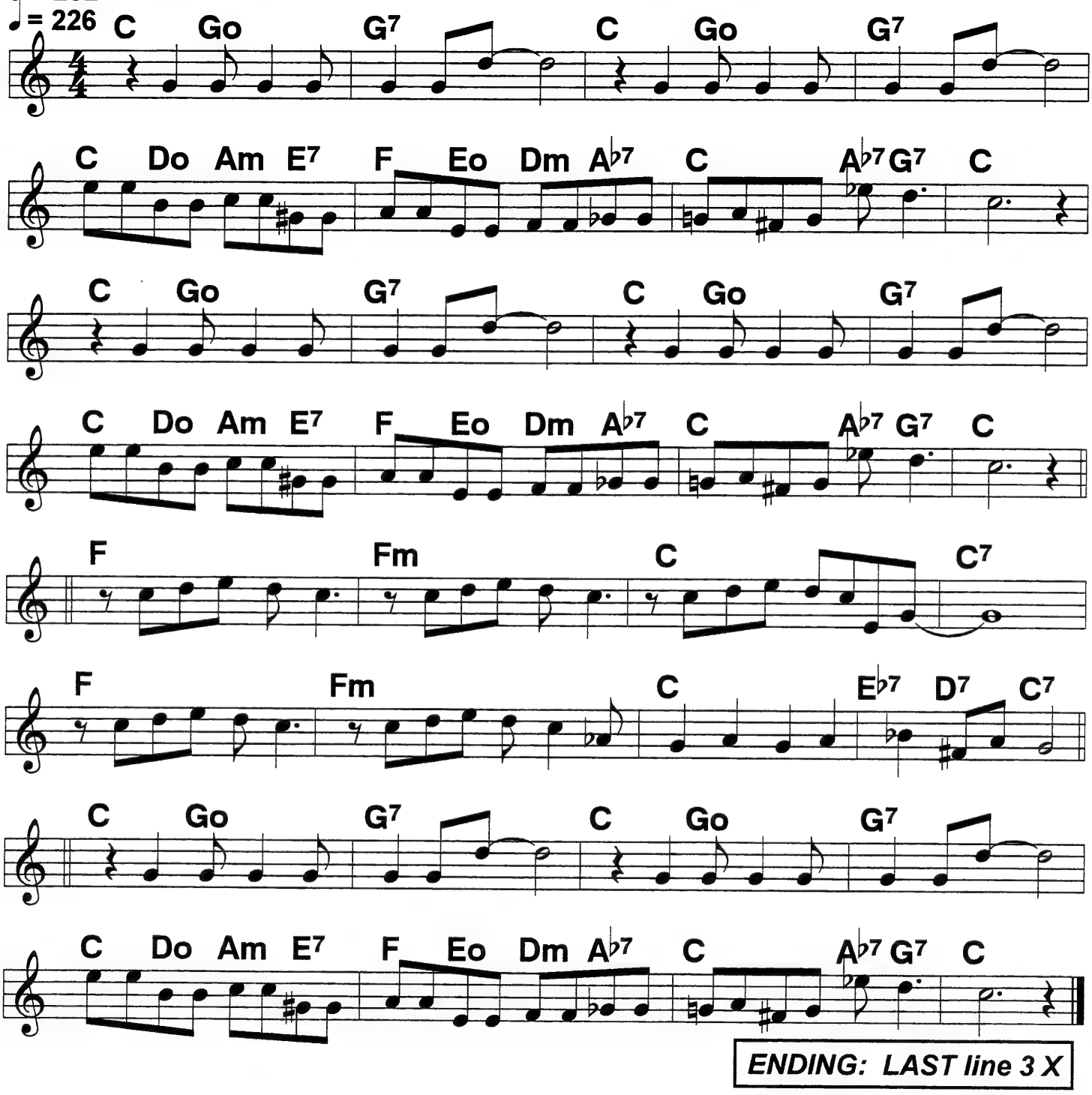
Nagasaki

4/4

♩ = 202

♩ = 226

Warren, 1928



ENDING: LAST line 3 X

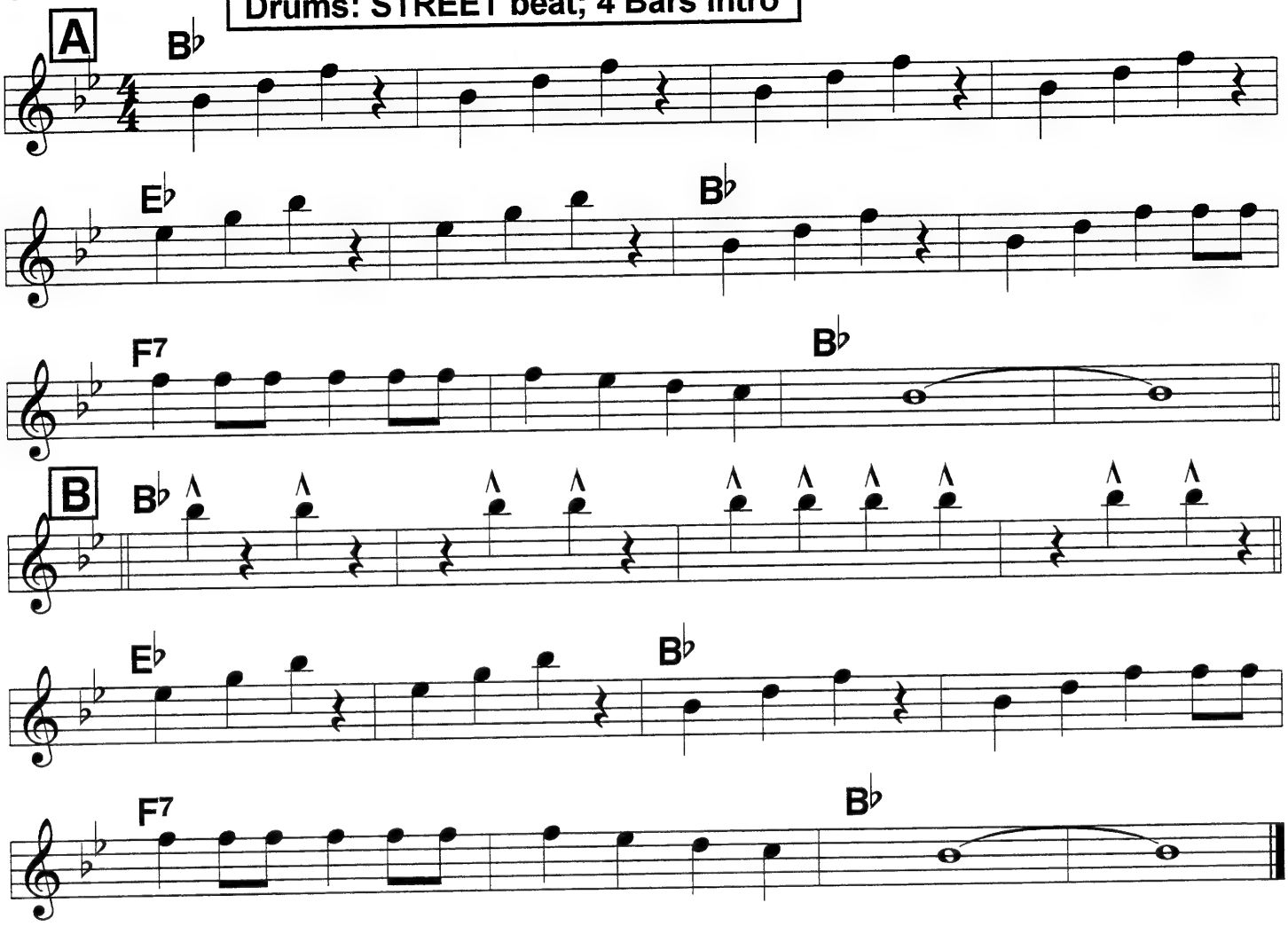
New Second Line
(Joe Avery's Piece)

Street beat;
2-beat march

Mardi Gras Theme

♩ = 184

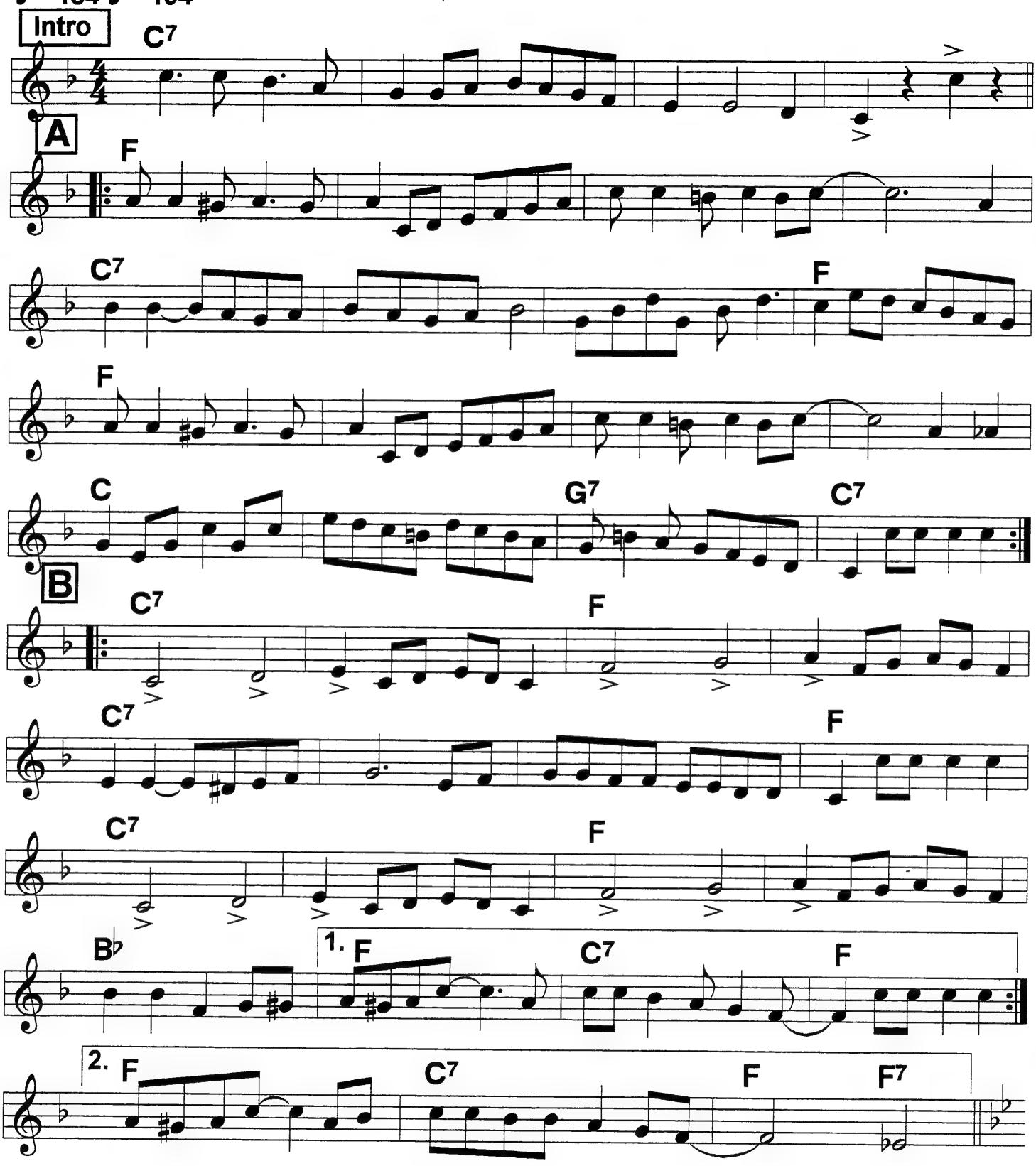
Drums: STREET beat; 4 Bars intro



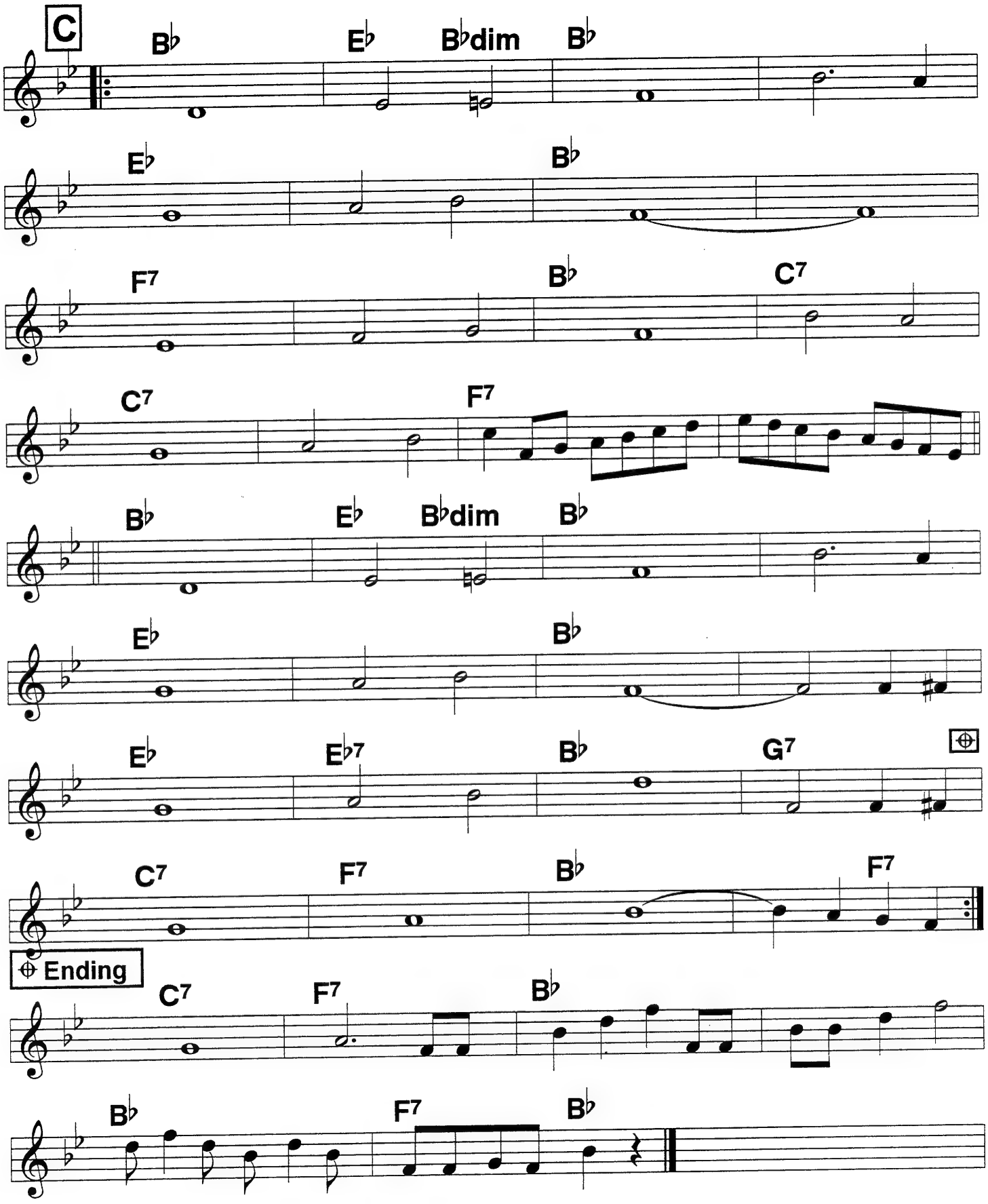
138 Nineteen Nineteen Rag (March) (1)

2-beat march

♩ = 184 ♩ = 194



1919 Rag (2)

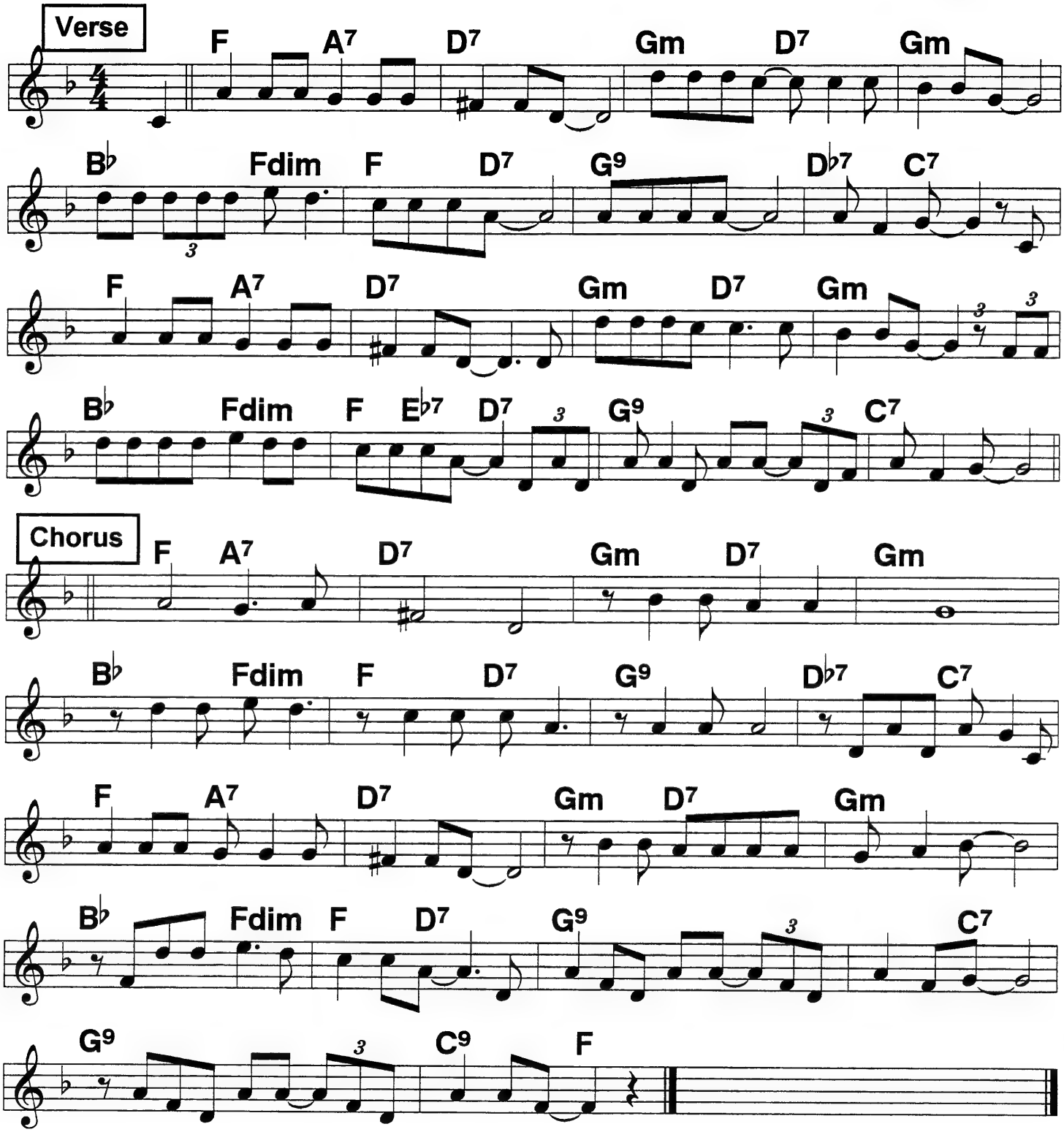

C
B♭
E♭
B♭dim
B♭
E♭
B♭
F7
B♭
C7
C7
F7
B♭
E♭
B♭dim
B♭
E♭
B♭
E♭
E♭7
B♭
G7
C7
F7
B♭
F7
Ending
C7
F7
B♭
B♭
F7
B♭

Nobody Knows You When You're Down And Out

Square 4/4, bluesy

♩ = 96

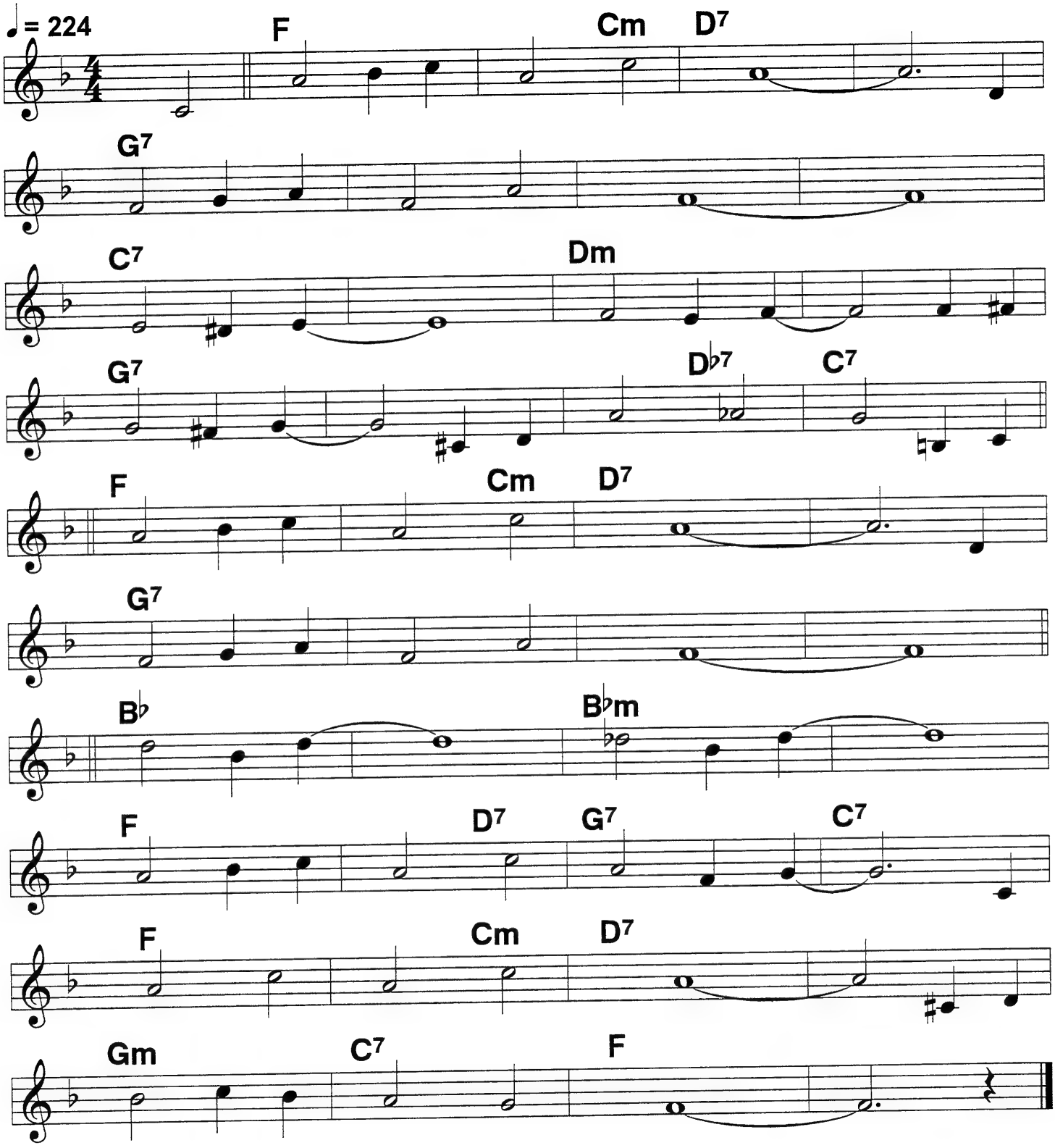
Bessie Smith, c.1923



Nobody's Sweetheart

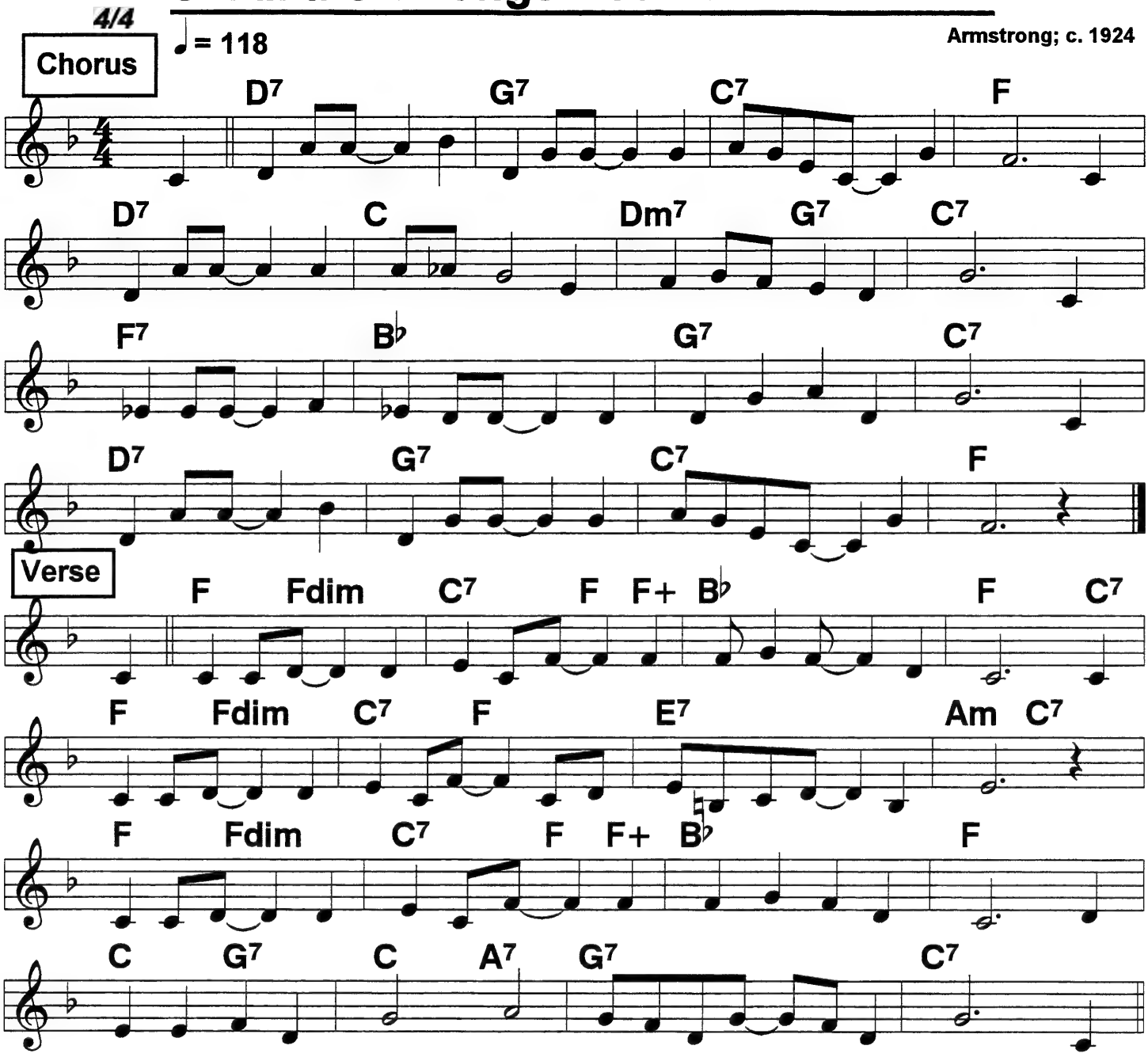
1924

Hot 2-beat



141 Of All the Wrongs You've Done To Me

Armstrong; c. 1924



Verse:
(You're) Flying high don't even try to ever stop and think.//The
Birds fly high to- wards the sky but they've got to come down and drink.//|
I'm not trying to lecture you, but here's one point that's deep.// Re-
Member that old say-/ing/ just as you sow you shall weep.// Of

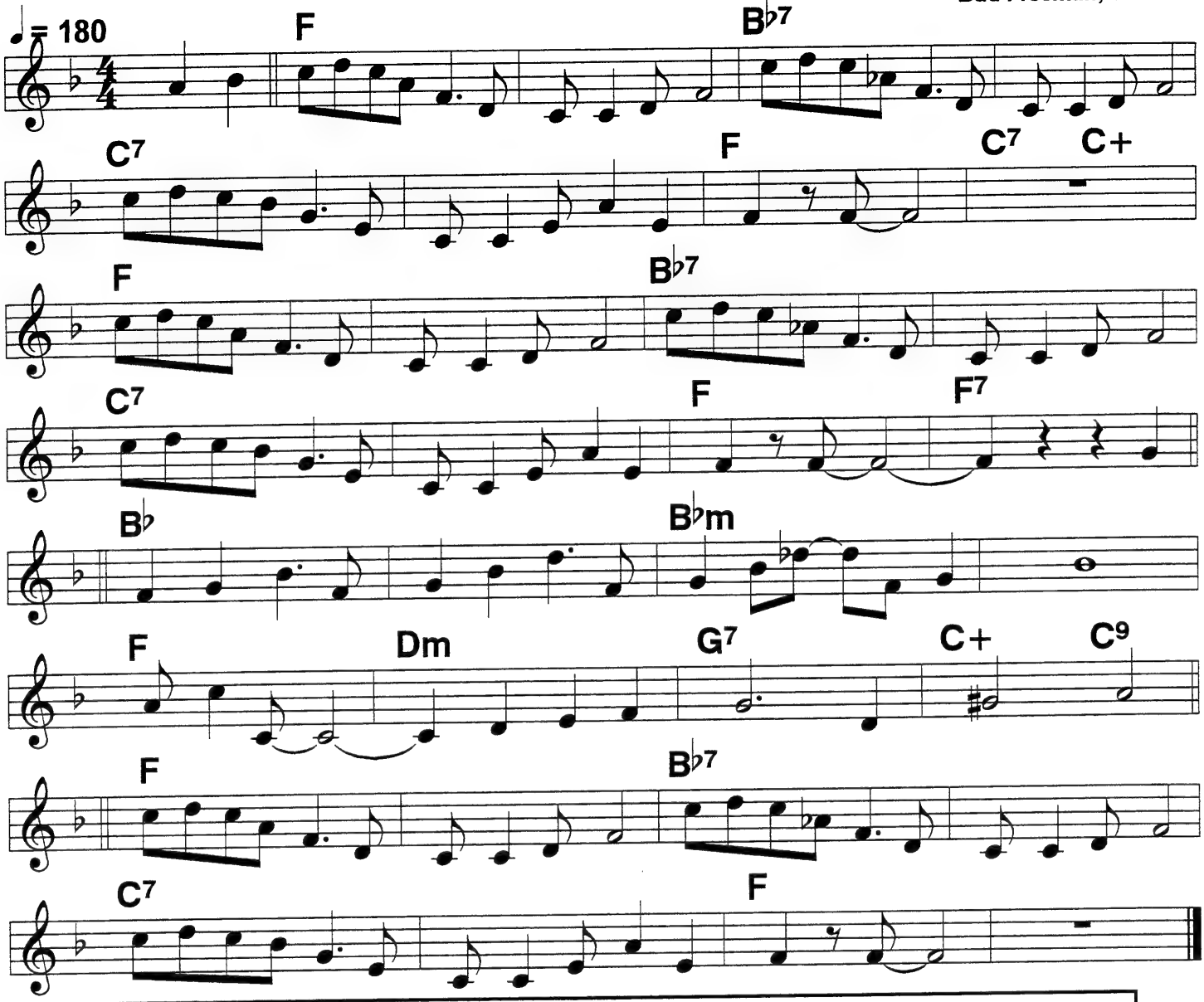
---

Chorus:
All the wrongs you've done to me, they're bound to come back some
day.//Your
sobs and sighs and bitter tears/ will fall like the morning dew//you've
made me weep, you've made me mourn, now what more could you do.//So
All the wrongs you've done to me, they're bound to come back to you.//|

Oh Baby

4/4 or 2-beat

Bud Freeman; c. 1928

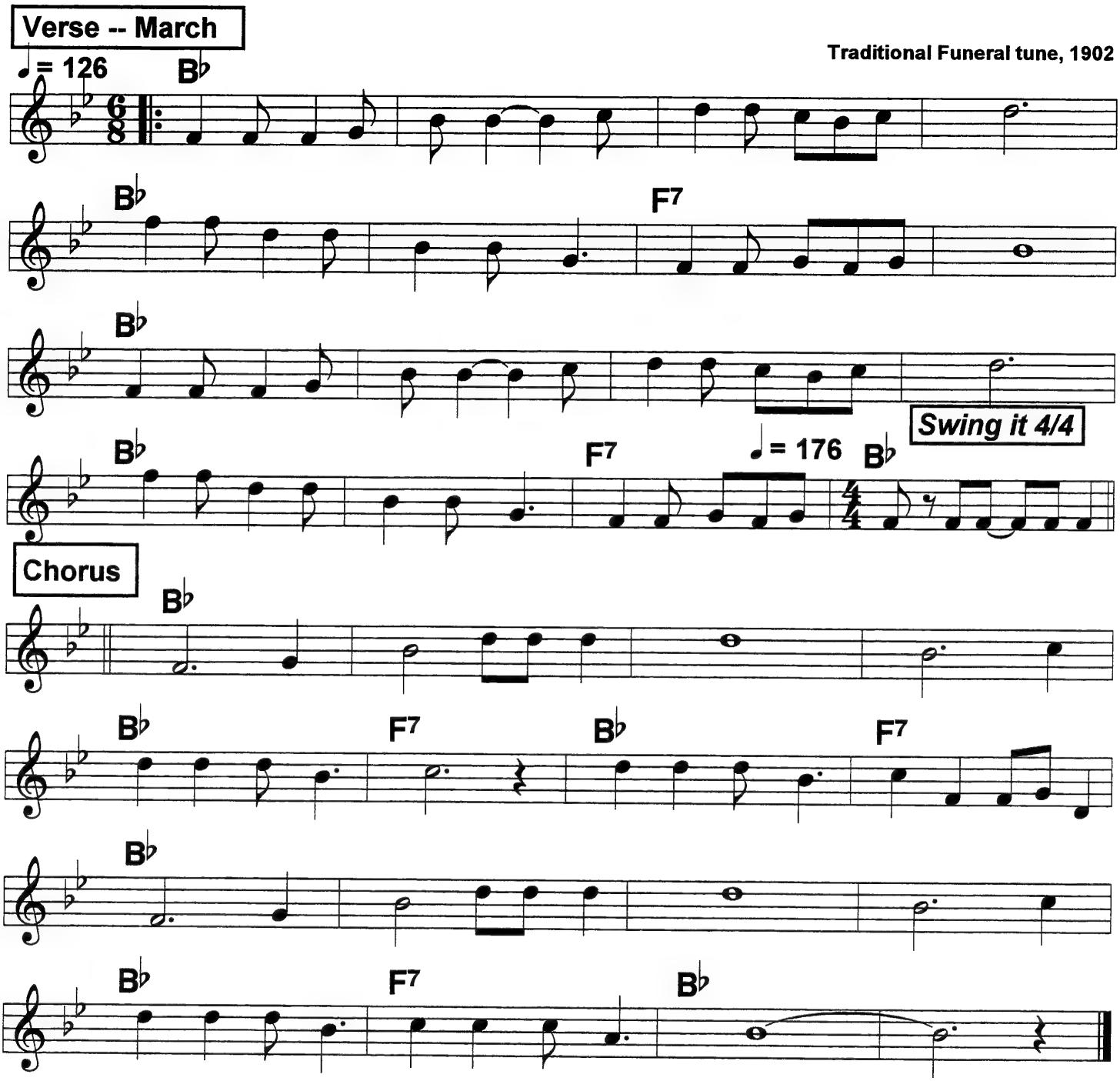


(It's a) Funny little thing but I never knew./ I could ever feel the way that I do,/
Till I looked into your sweet eyes of blue. Oh ba-/by/ ||||
Never had a thrill till I held your hand,/ don't know what it is but I understand
That it's something new, it's diff-rent, it's grand. Oh ba-/by.|| And
---
When you kiss I know I miss a beat or two in my heart.///
I don't mind,/ /there's nothing more// to live/ for./

What if I should die and travel to where/ I would have to climb the heavenly stair,
wouldn't it be hell if you weren't there, Oh ba-/by!| ||||

Oh Didn't He Ramble

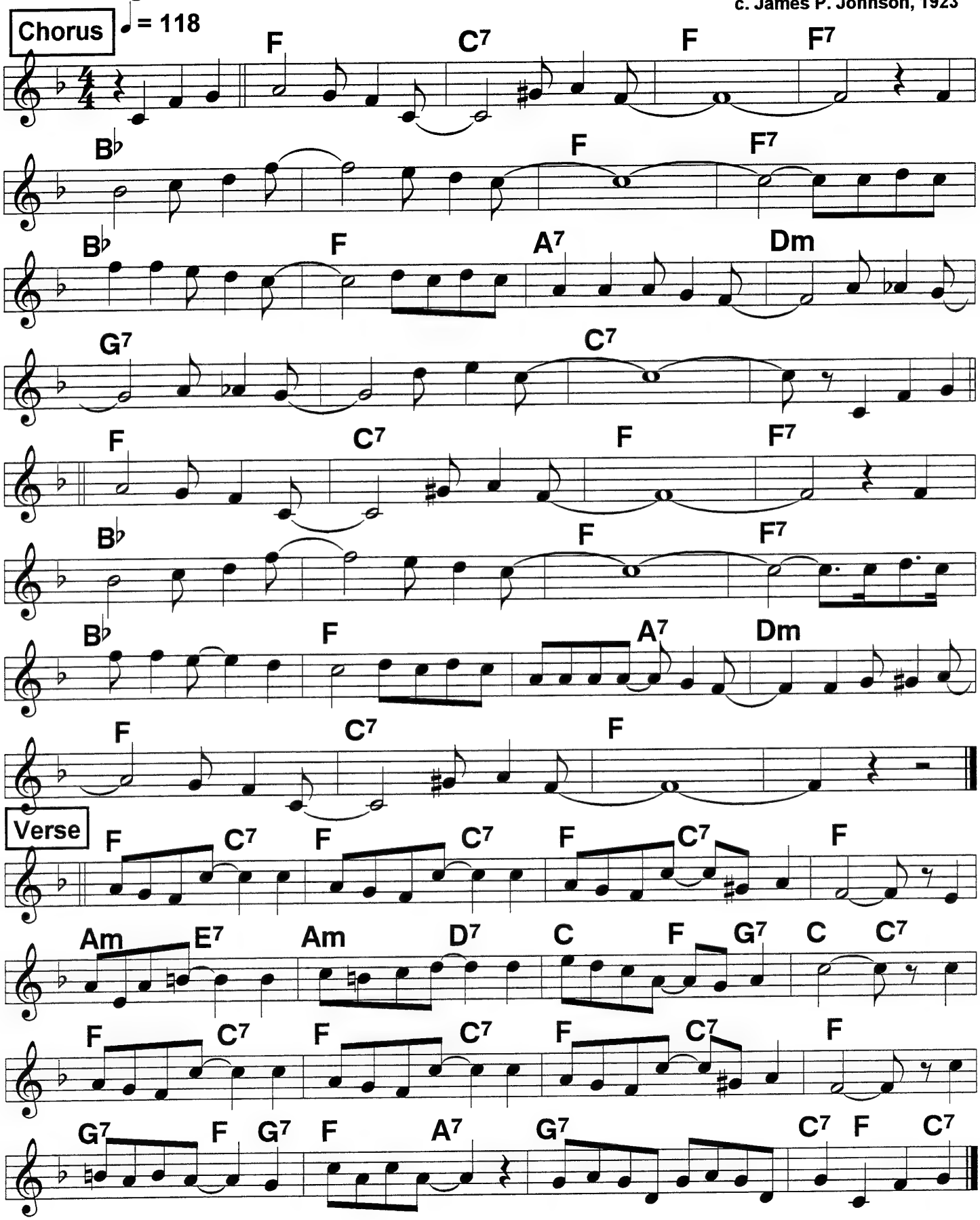
Traditional Funeral tune, 1902



Old Fashioned Love

4/4 or lilting 2-beat

c. James P. Johnson, 1923



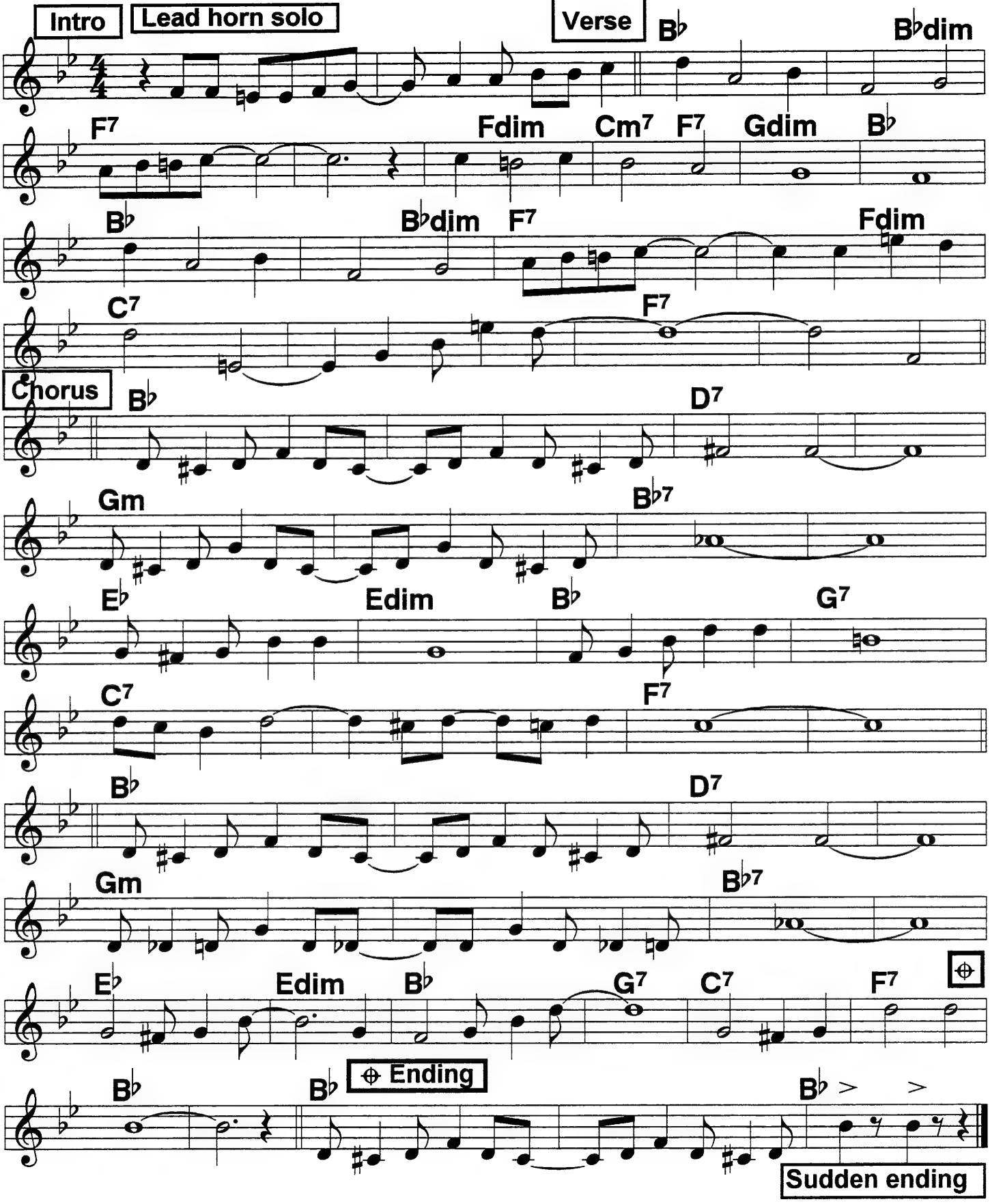
Once In A While (Louis')

♩ = 188 *Usually 4/4*

Armstrong, 1927

Intro | Lead horn solo

Verse

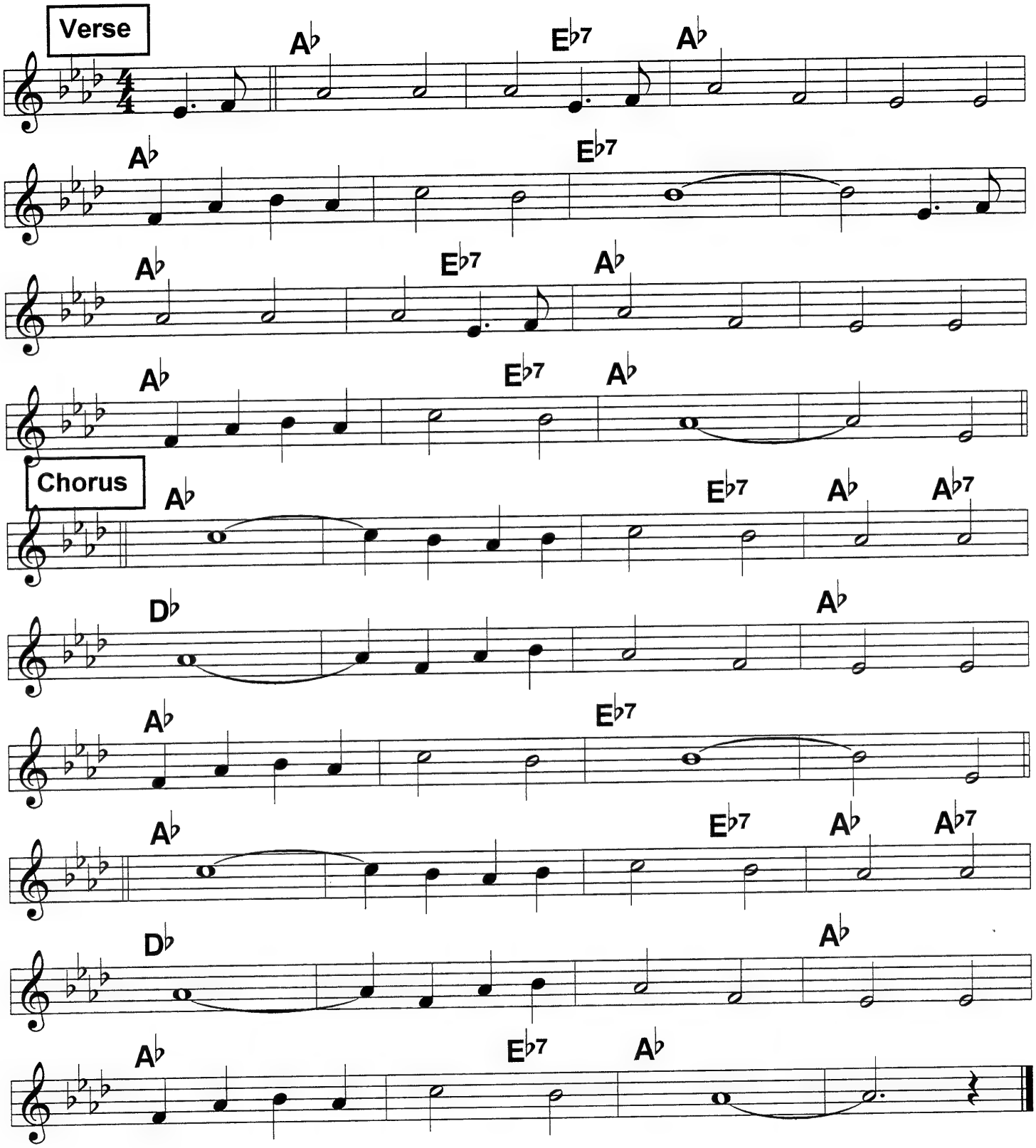


Over In the Glory Land

2-beat, hand-lapping gospel feel

♩ = 184

1906

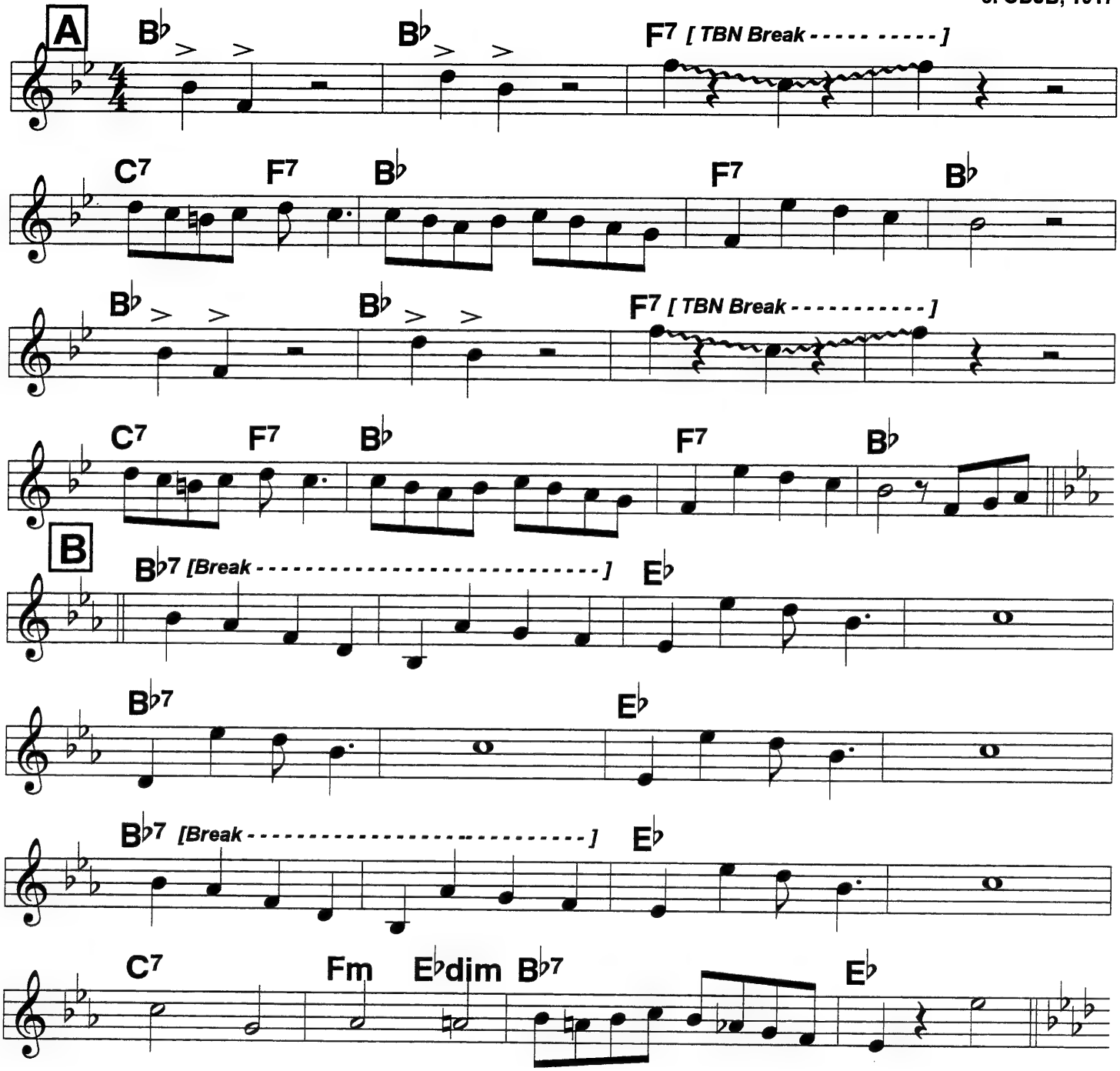


147 Original Dixieland One-Step (1)

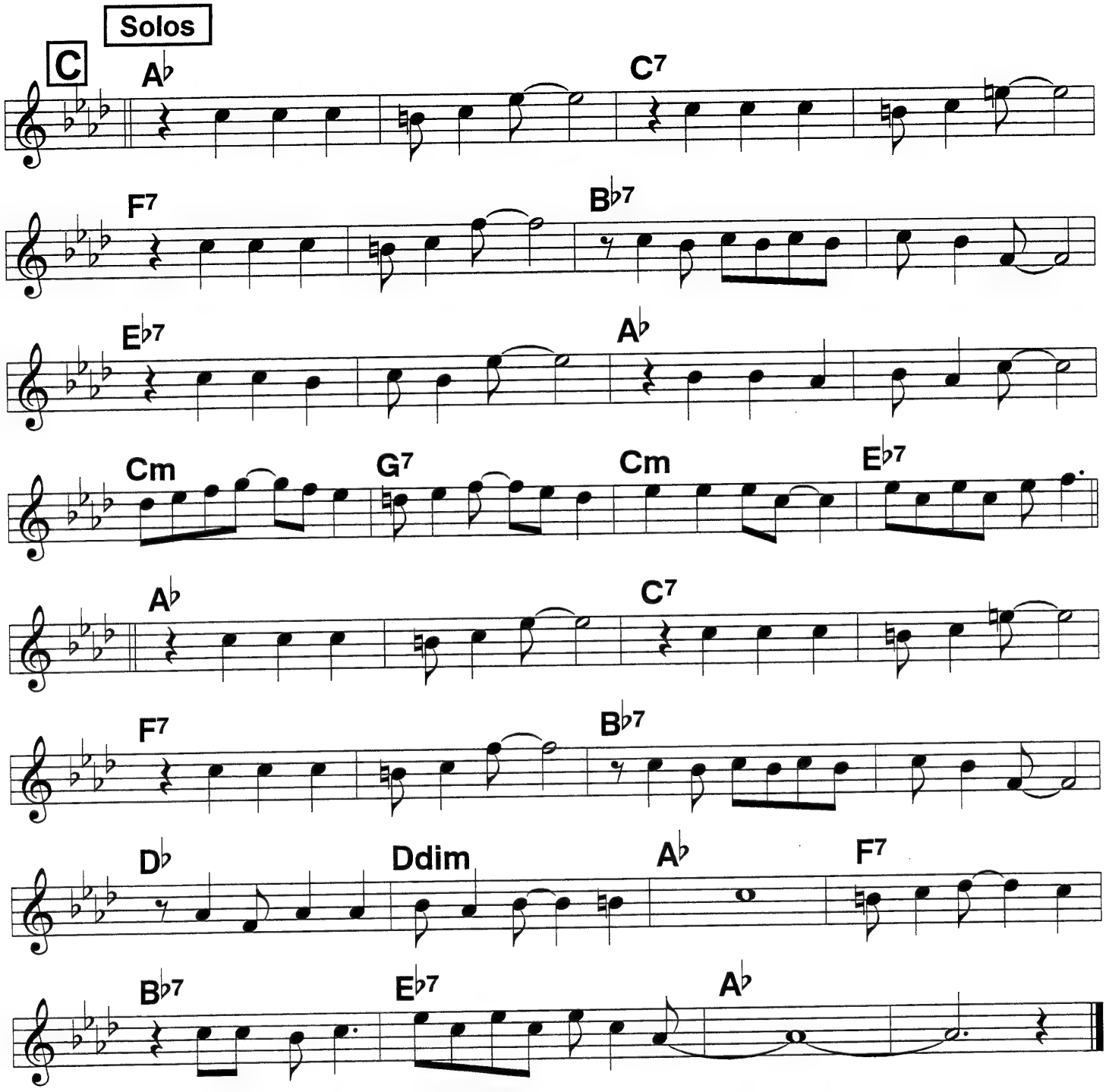
2-beat; New Orleans style bands play it 4/4, slower

♩ = 212

c. ODJB, 1917



Original Dixieland One-Step (2)

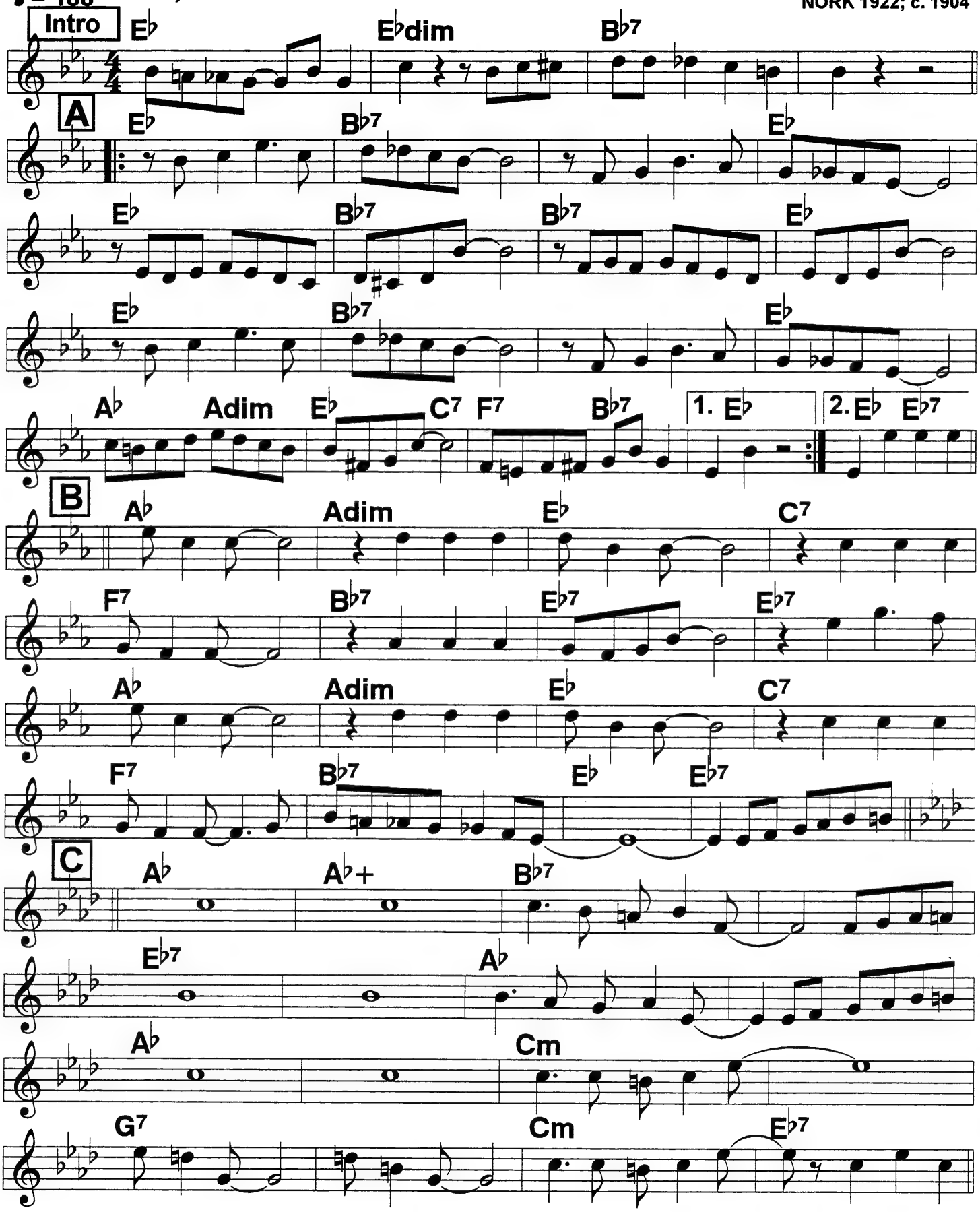


ROUTINE: A B C, Solos on C, C C out, or back to top, A B C, jam C out chorus, extended ending

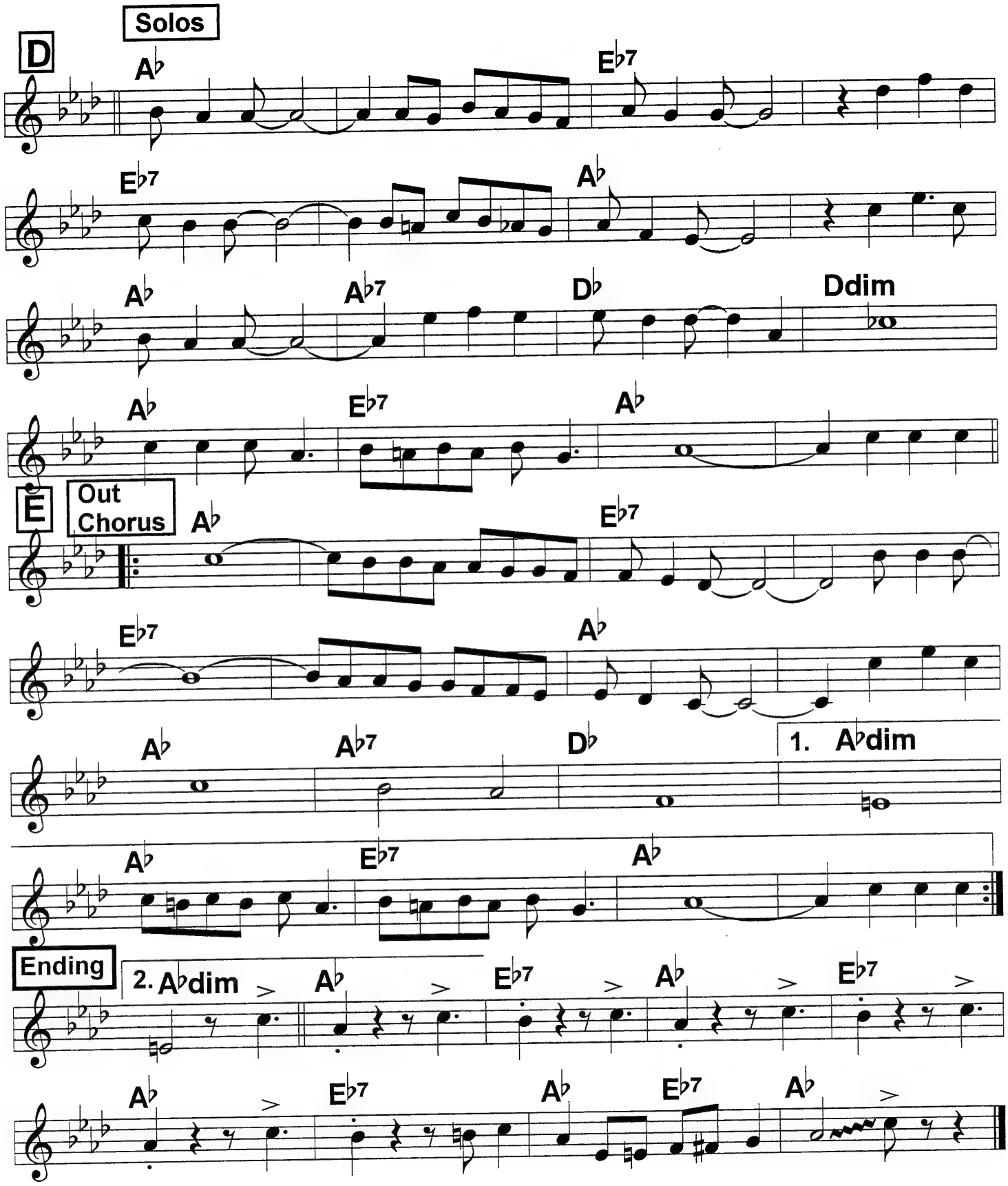
Panama (1)

♩ = 188 *2-beat, or 4/4*

NORK 1922; c. 1904



Panama (2)

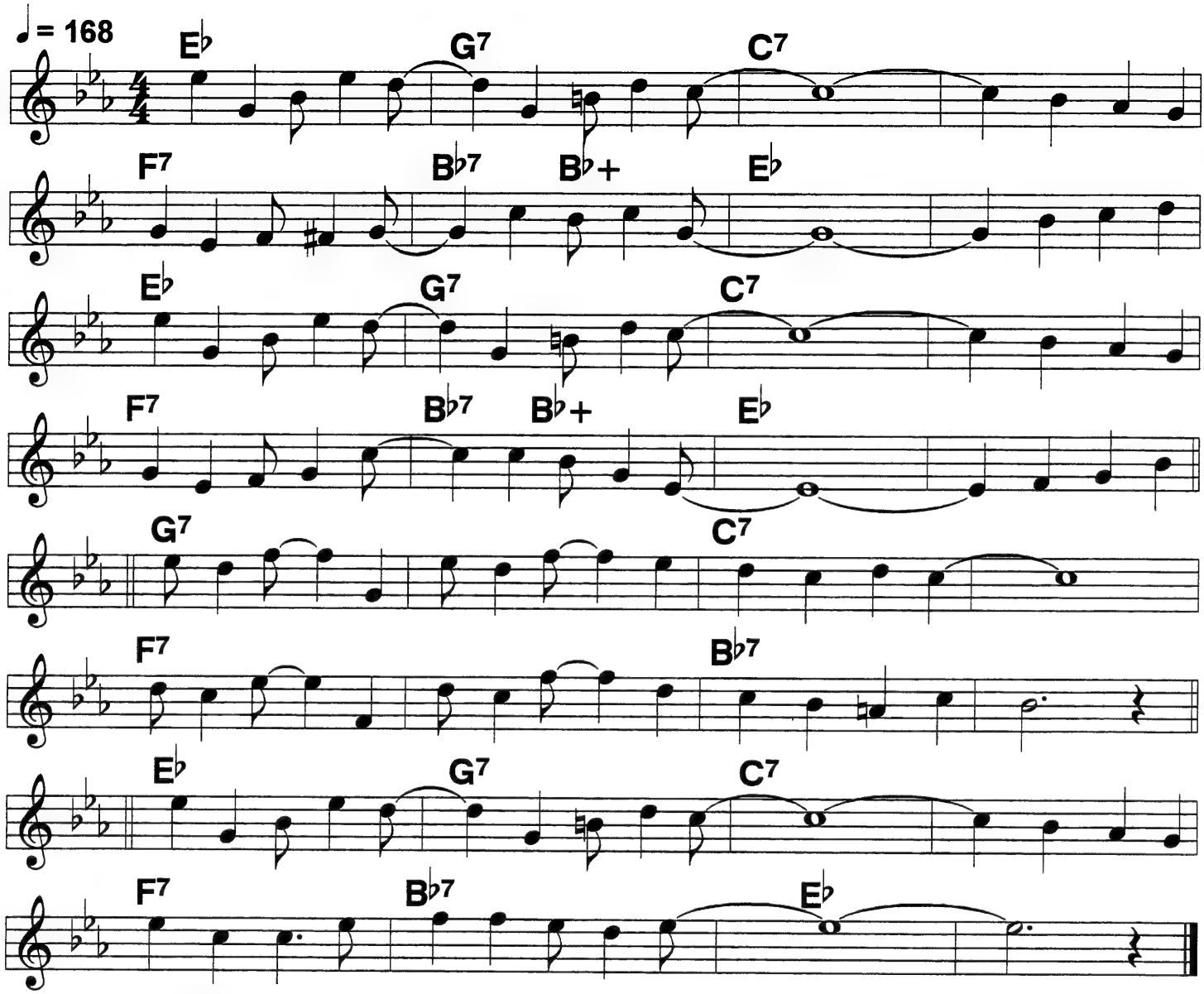

Solos
D
A♭
E♭7
E♭7
A♭
A♭
A♭7
D♭
Ddim
A♭
E♭7
A♭
E
Out Chorus
A♭
E♭7
E♭7
A♭
A♭
A♭7
D♭
1. A♭dim
A♭
E♭7
A♭
Ending
2. A♭dim
A♭
E♭7
A♭
E♭7
A♭
E♭7
A♭
E♭7
A♭

149

Please Don't Talk About Me When I'm Gone

2-beat

1930



Please don't talk about me when I'm gone, Oh Honey,
though our friendship ceases from now on. /// And listen,
If you can't say anything real nice. //// /It's better
Not to talk at all, that's my ad- vice./// /we're parting

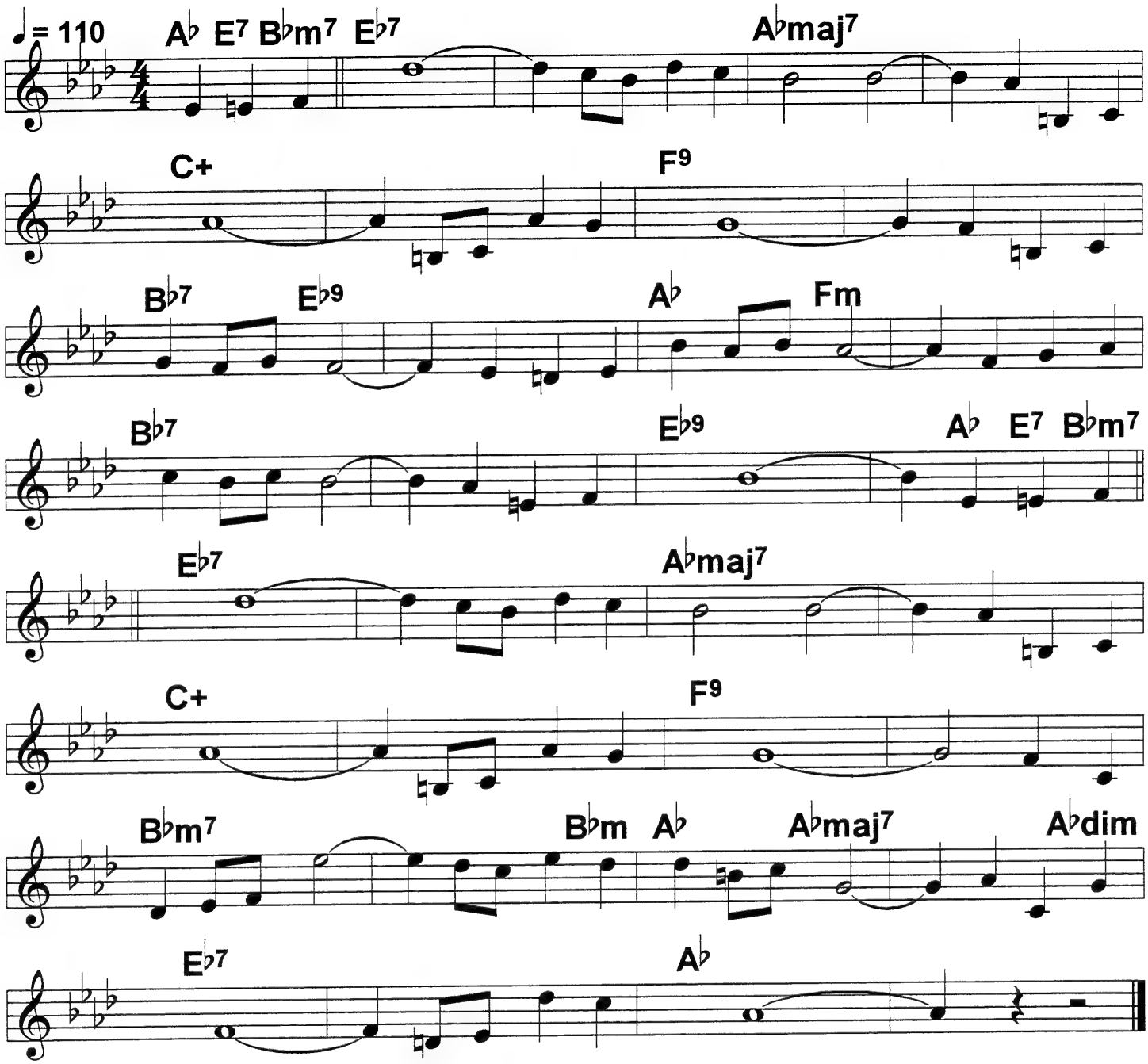
You go your way, I'll go mine, it's best that we do ////
Here's a kiss, I hope that this brings lots of luck to you.///|

Makes no difference how I carry on/// /remember,
Please don't talk about me when I'm gone.

Poor Butterfly

light 4/4; plaintively

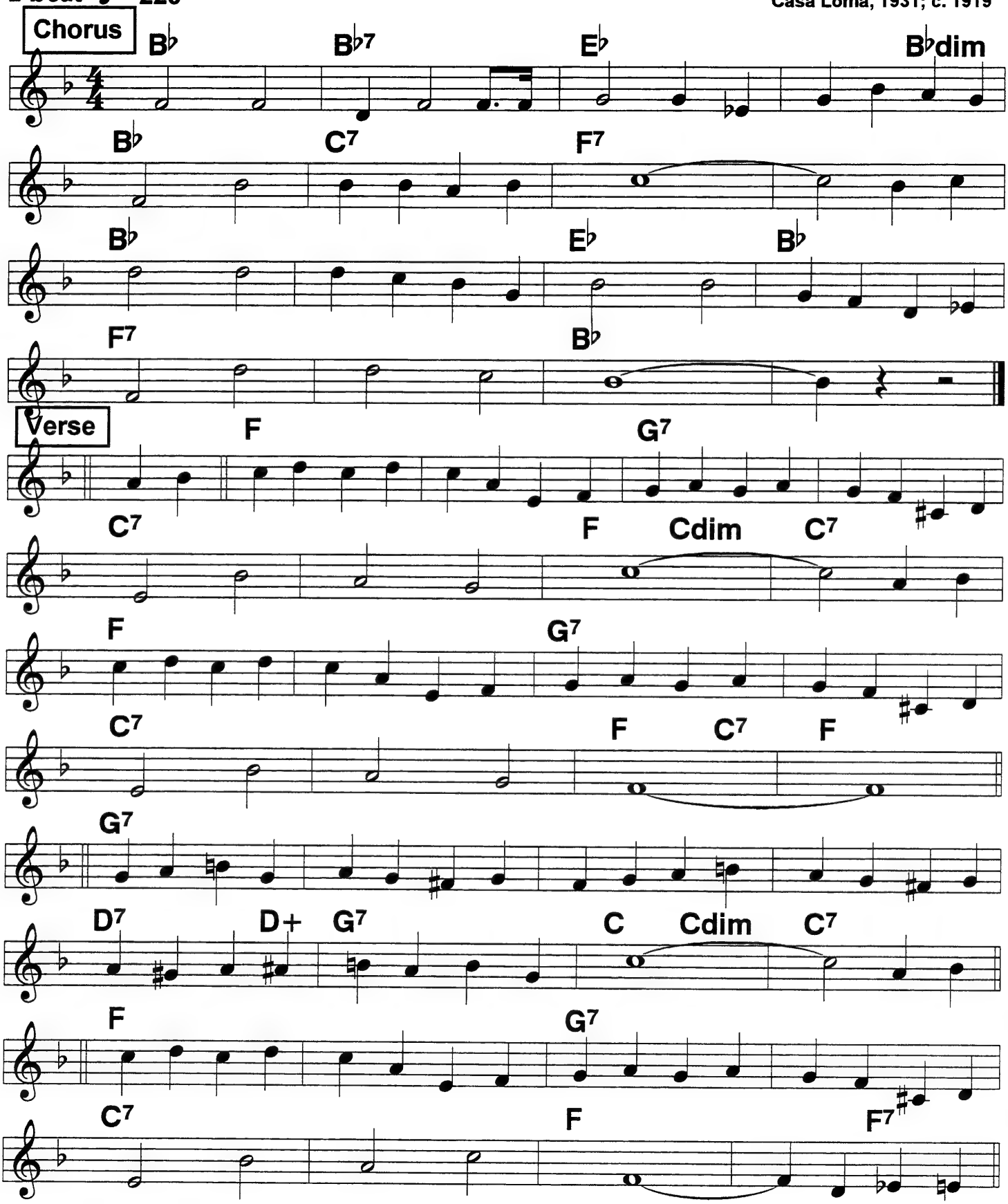
c. 1916



151 Put On Your Old Gray Bonnet

2-beat ♩ = 220

Casa Loma, 1931; c. 1919

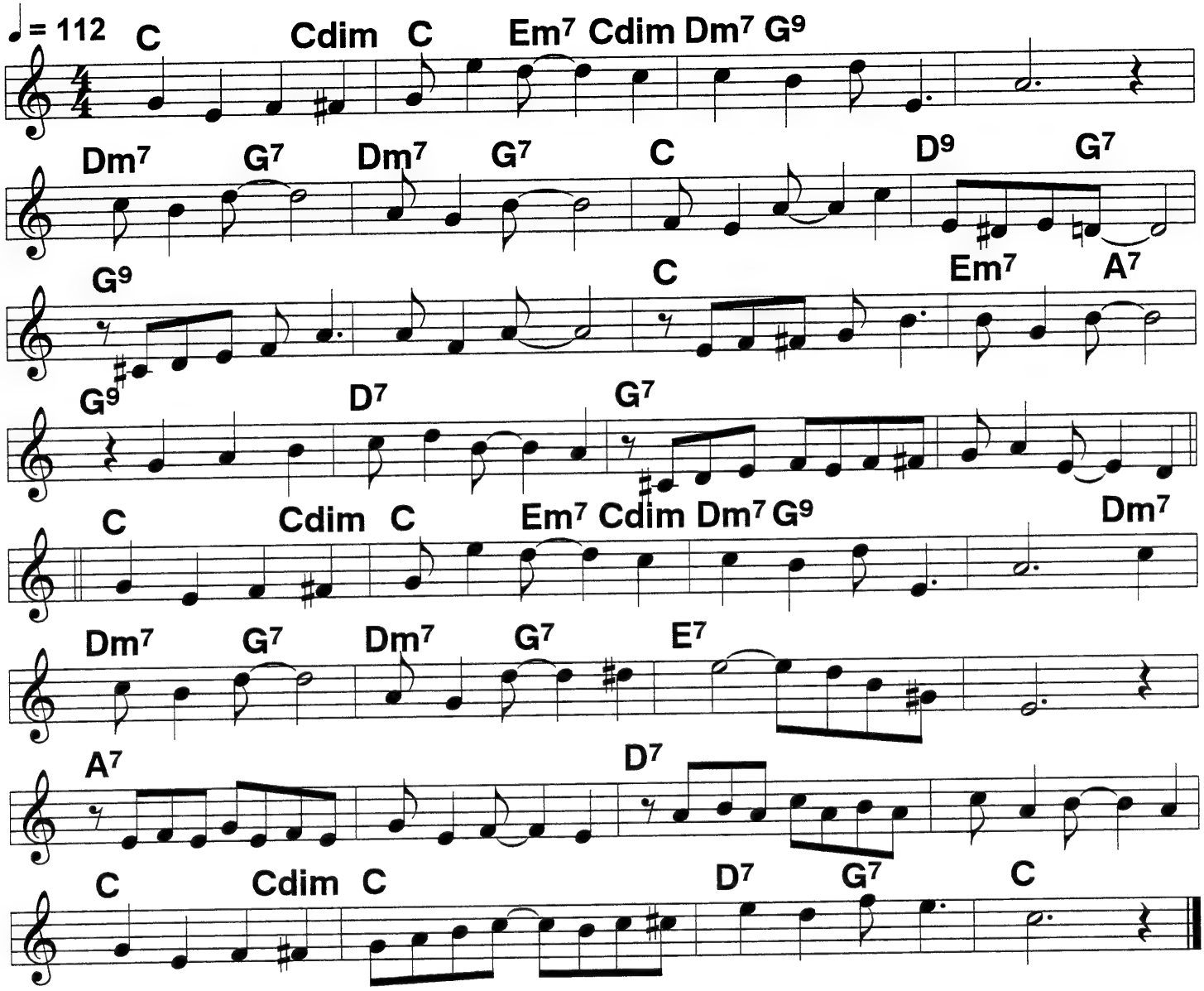


Rock-A-Bye Your Baby With A Dixie Melody

Al Jolson, c. 1918

Smooth 4/4

♩ = 112

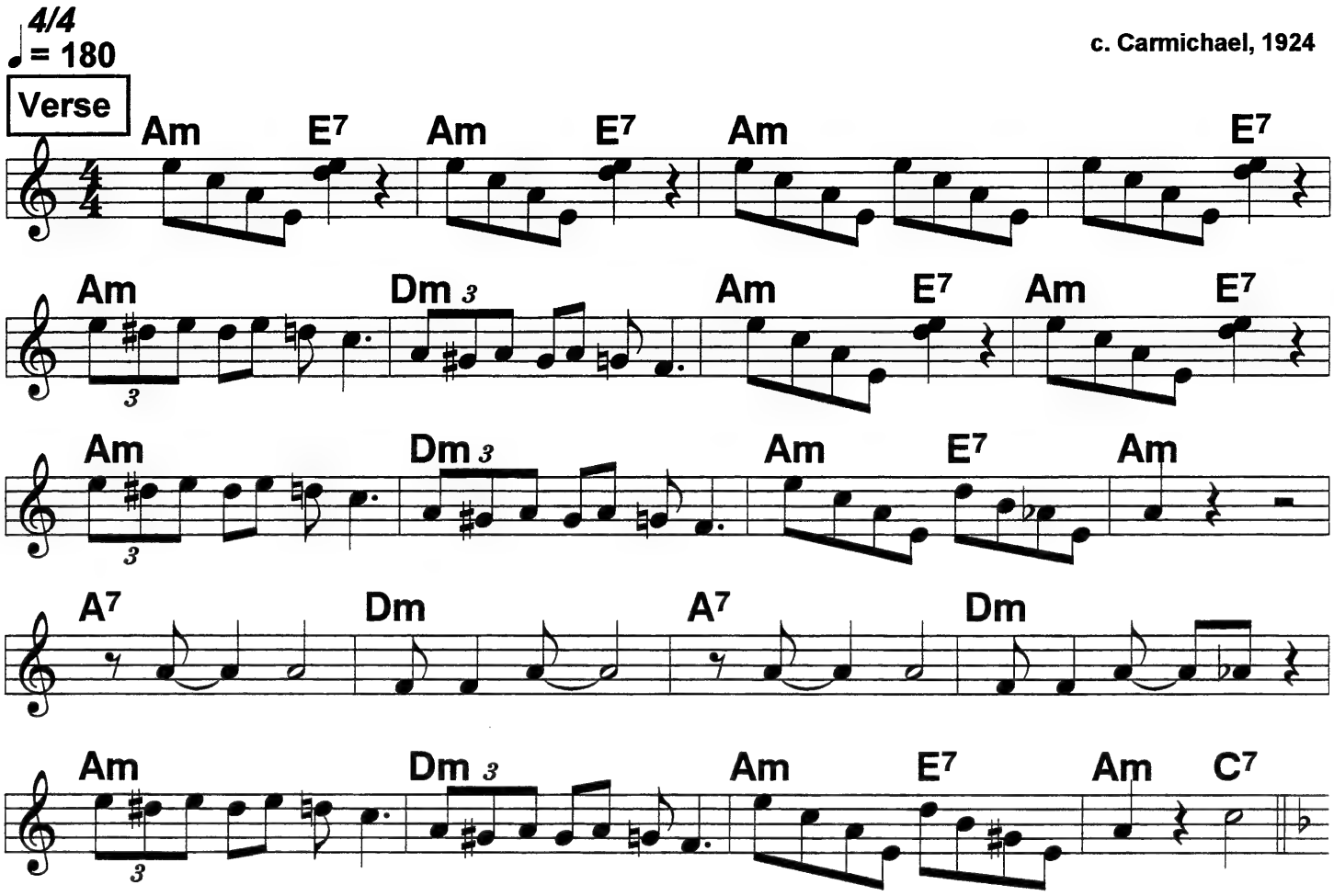


Rockabye your baby with a Dixie melo- dy.//|
When you croon,/ croon a tune/ from the heart of Dix-/ie/.
|Just hang my cradle, Mammy mine,/ right on that Mason- Dixon line./
|And swing it from Virginia, to Tennessee with all the love that's in ya.

Weep no more my lady, sing that song again for me.// And
Old Black Joe,/ just as though you had/ me on your knee.//|
A million baby kisses I'll deliver, the minute that you sing the Swanee River
Rock-a-bye your rock-a-bye baby with a Dixie melo- dy.//|

153 Riverboat Shuffle (1)

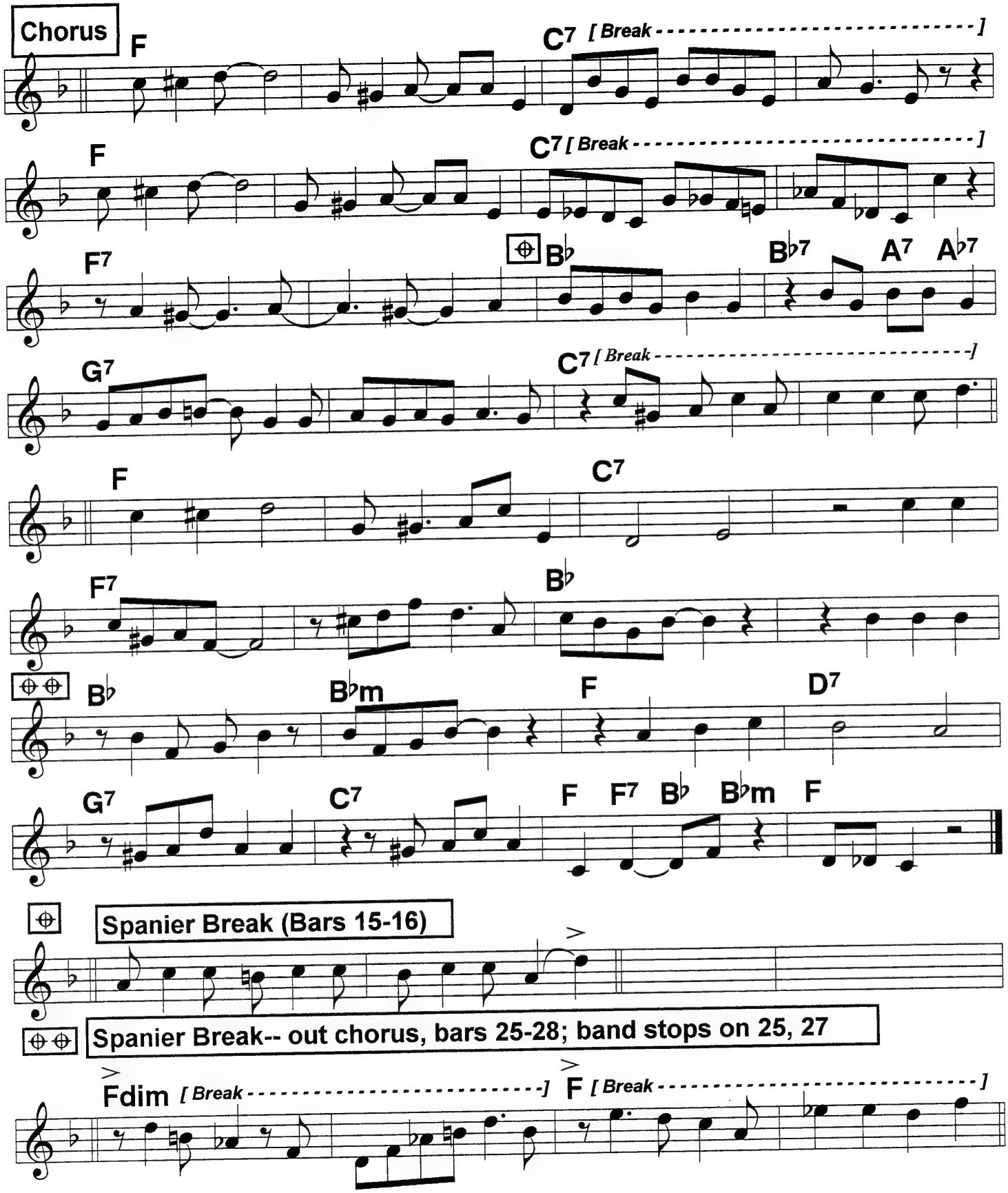
c. Carmichael, 1924



Routine: Verse, Chorus, Solos, V CC. (Double notes at E7: You choose.) Commonly played on Bb/Eb.

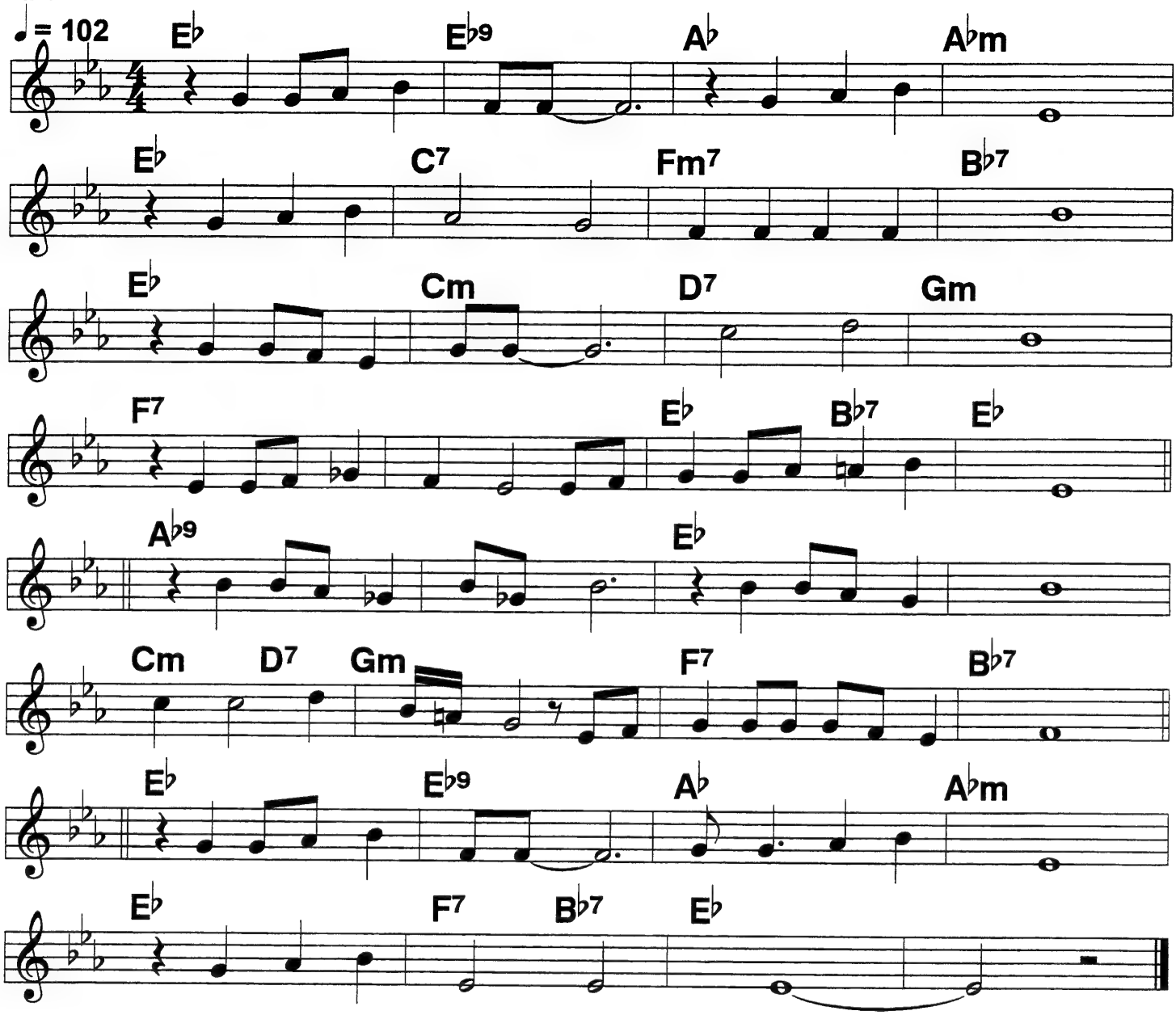
The two "definitive" versions are 1. Bix, Wolverines, 1924; 2. Mugsy Spanier's Ragtimers, 1939. Neither follows the sheet music. So we've mixed salient portions of both versions. BREAKS are optional. We've provided those from the records.

Riverboat Shuffle (2)



Rockin' Chair

Mildred Bailey;
c. Hoagy Carmichael, 1929



|Old rockin' chair's got me,// | cane by my side.///
|Fetch me that gin/ son,/ 'fore I tan your hide.///
| Can't get from this cabin.// goin' no-/ where.///
|Just sit me here grabbin'/ at the flies 'round this rockin' chair.///

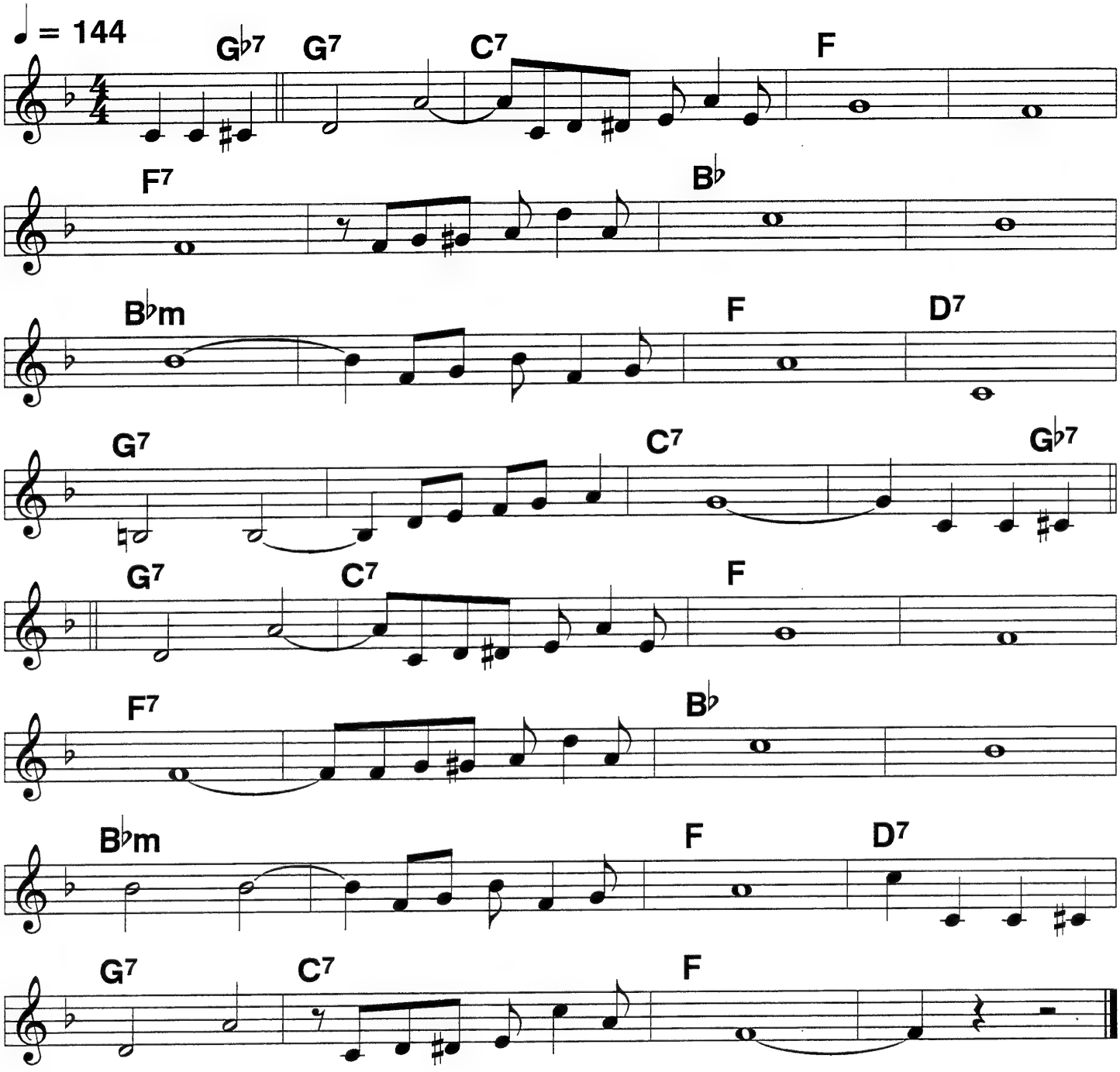
|My dear old Aunt Harriot// |In heaven she be.///
Send me/ sweet chariot/ for the end of the trouble I see.///

|Old rockin' chair gets me// Judgement Day is here.///
|Chained to my rock-/in'/ chair./// /|||

Rose Room

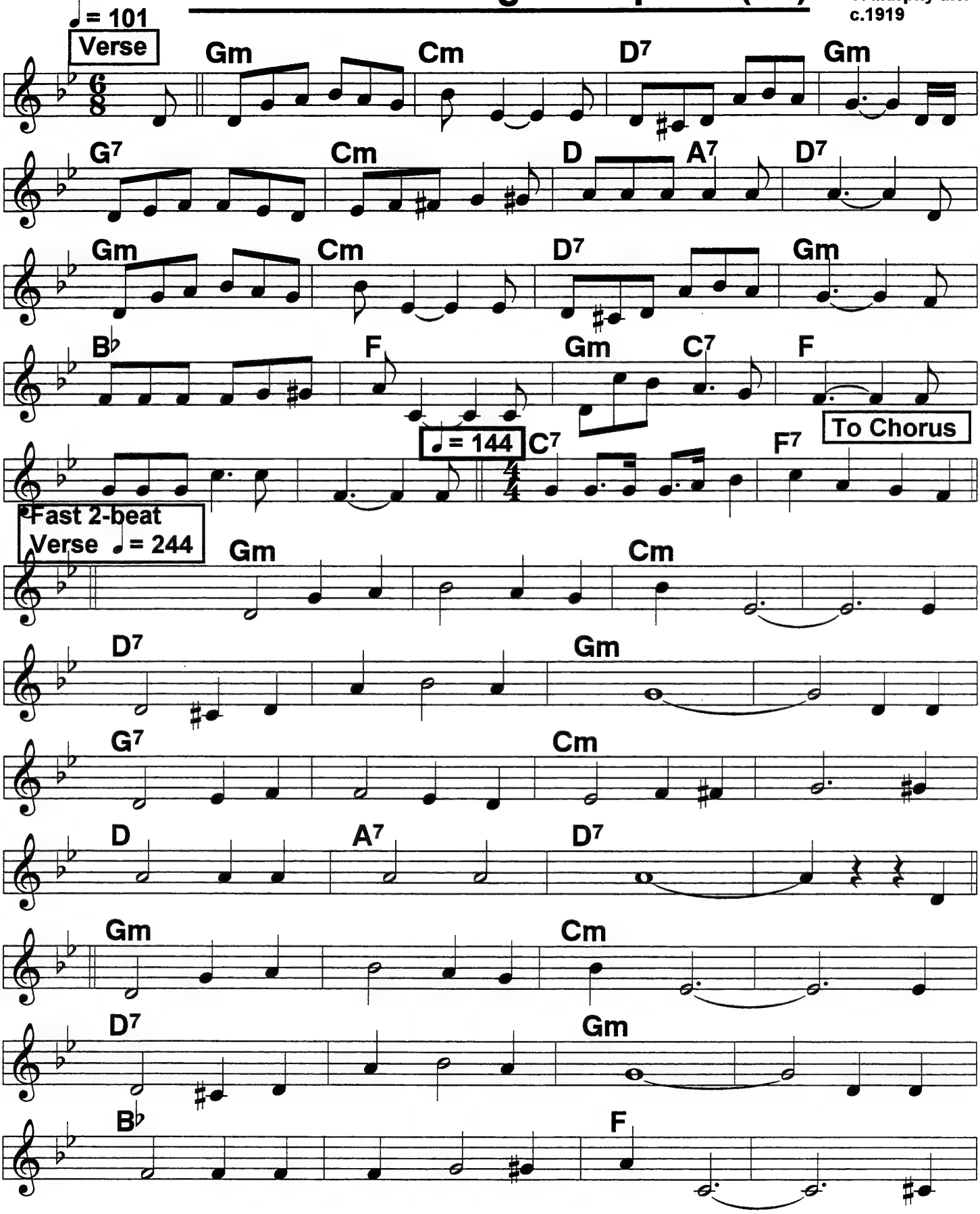
Swingy 4/4

1927

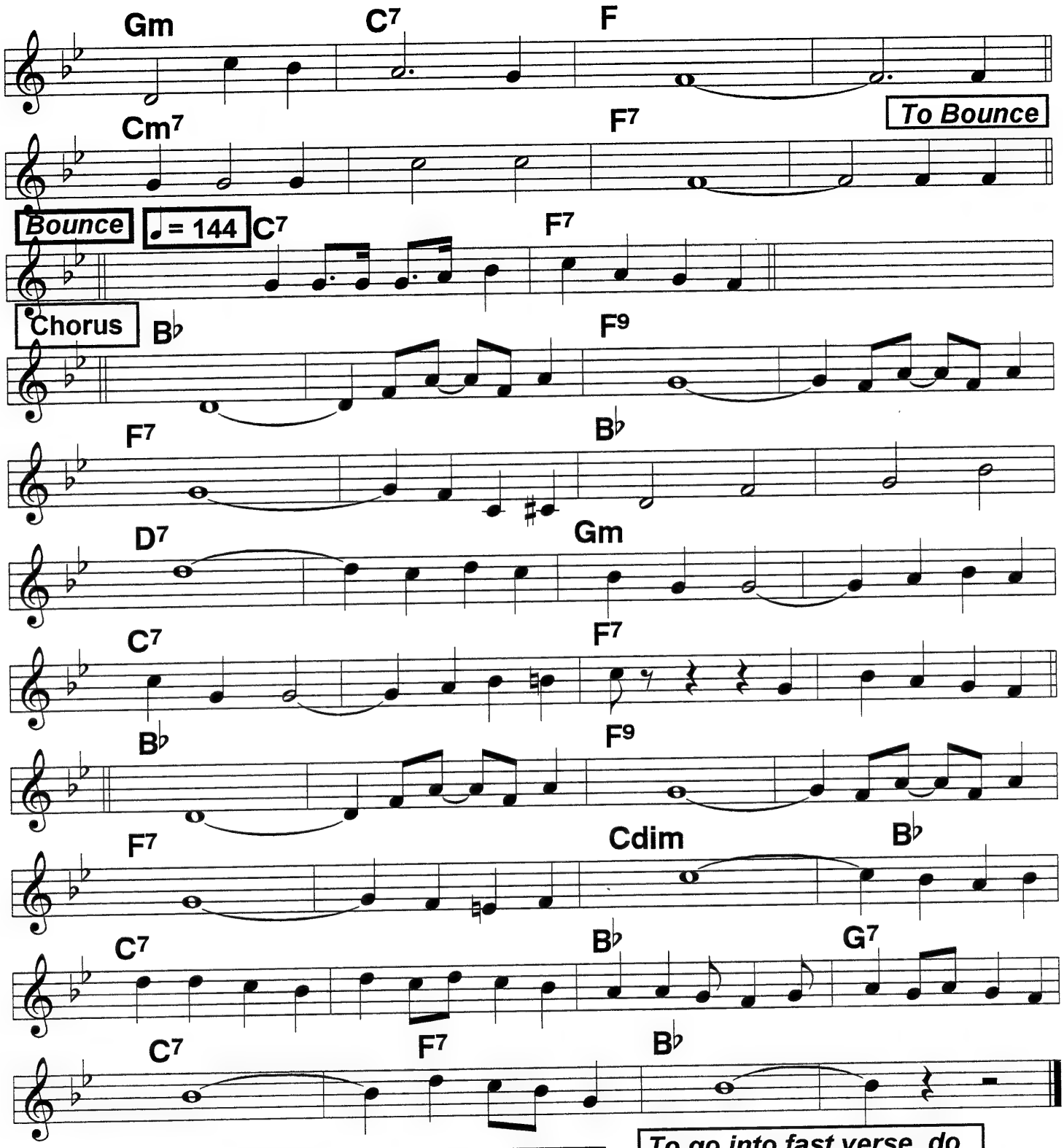


Rose Of Washington Square (1)

T. Murphy arr.
c.1919



Rose Of Washington Square (2)



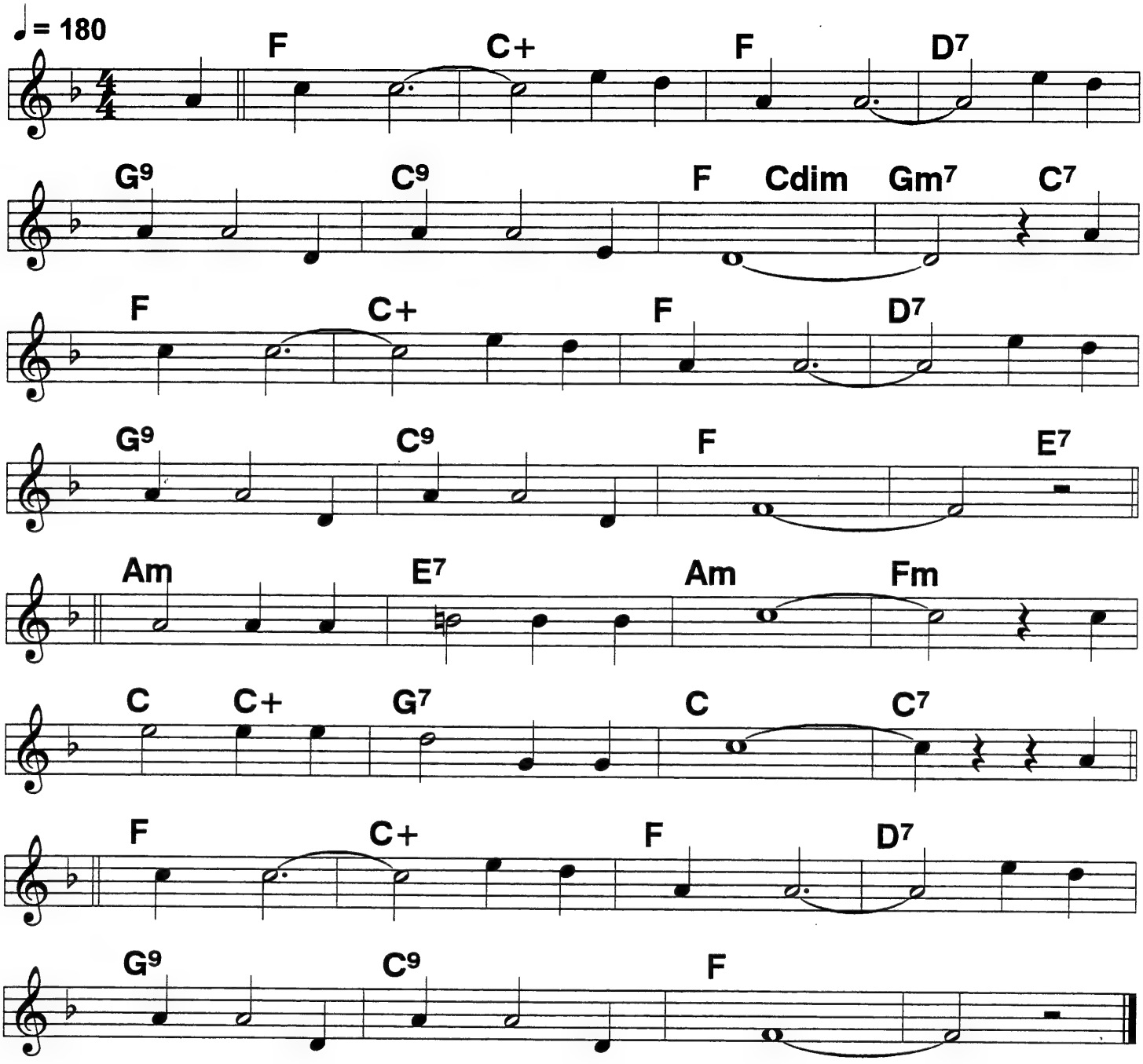
ROUTINE: 6/8 verse, Vocal Chorus, Band Choruses, Fast Vocal Verse, Vocal Chorus

To go into fast verse, do double time these 2 bars

Rosetta

4/4 square, moderate, swing

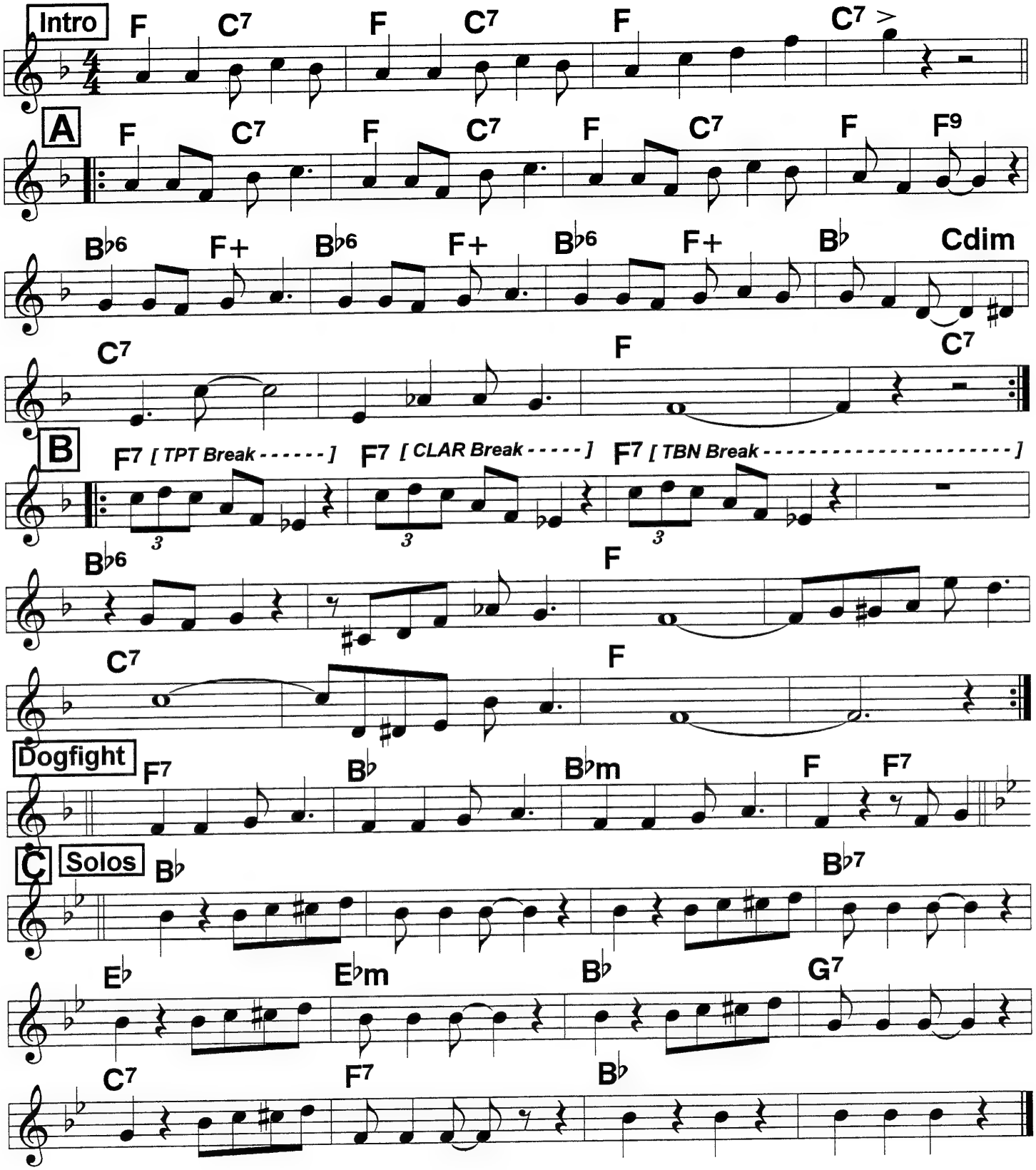
c. Earl Hines, 1933



Royal Garden Blues

♩ = 174 *4/4*

c. C. & S. Williams, 1919

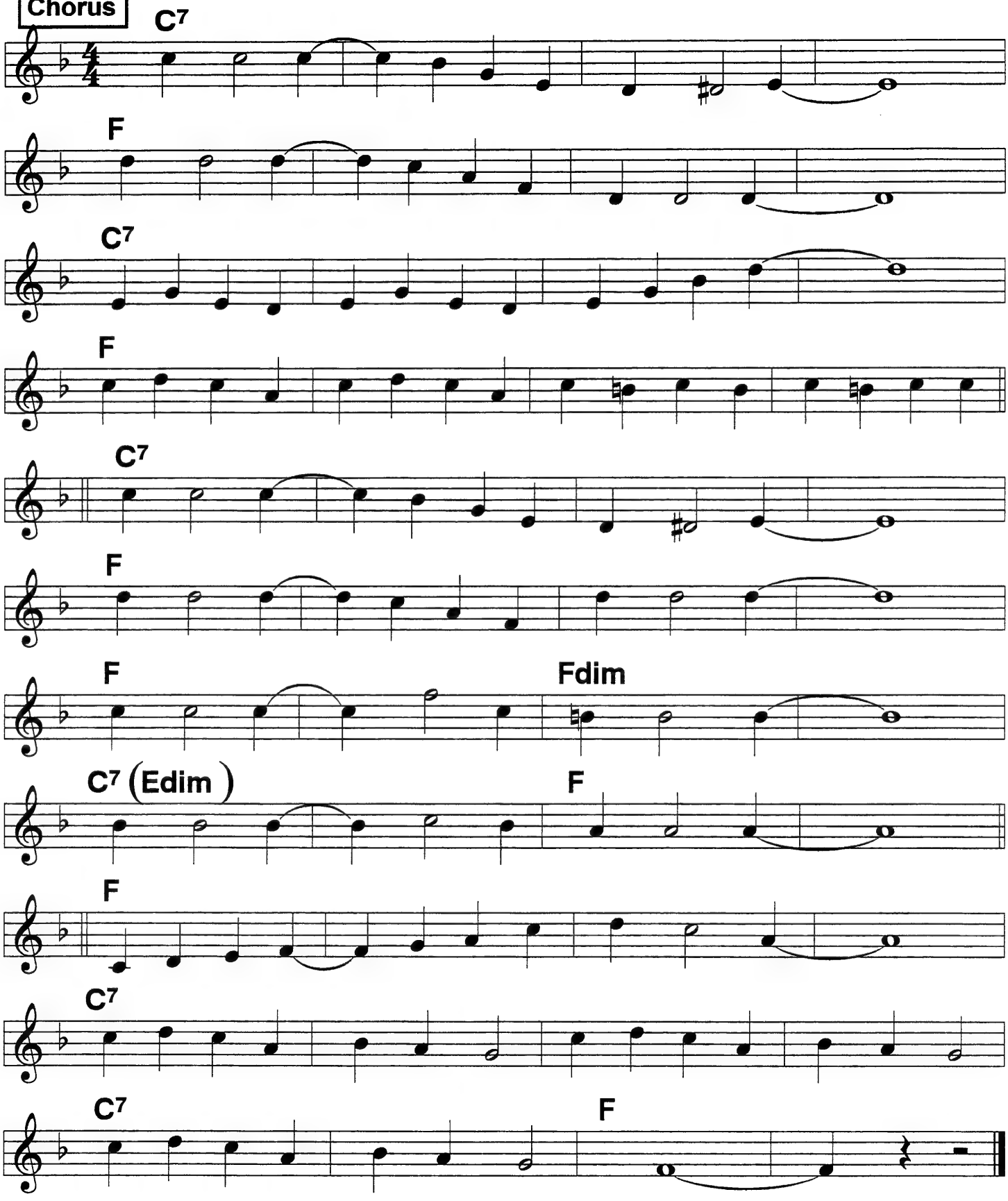


INTRO, A 2 X, B 2 X, C, SOLOS on C 2 X each, C C C double ending.
Square driving 4/4 on C ensembles can really spark dancers.

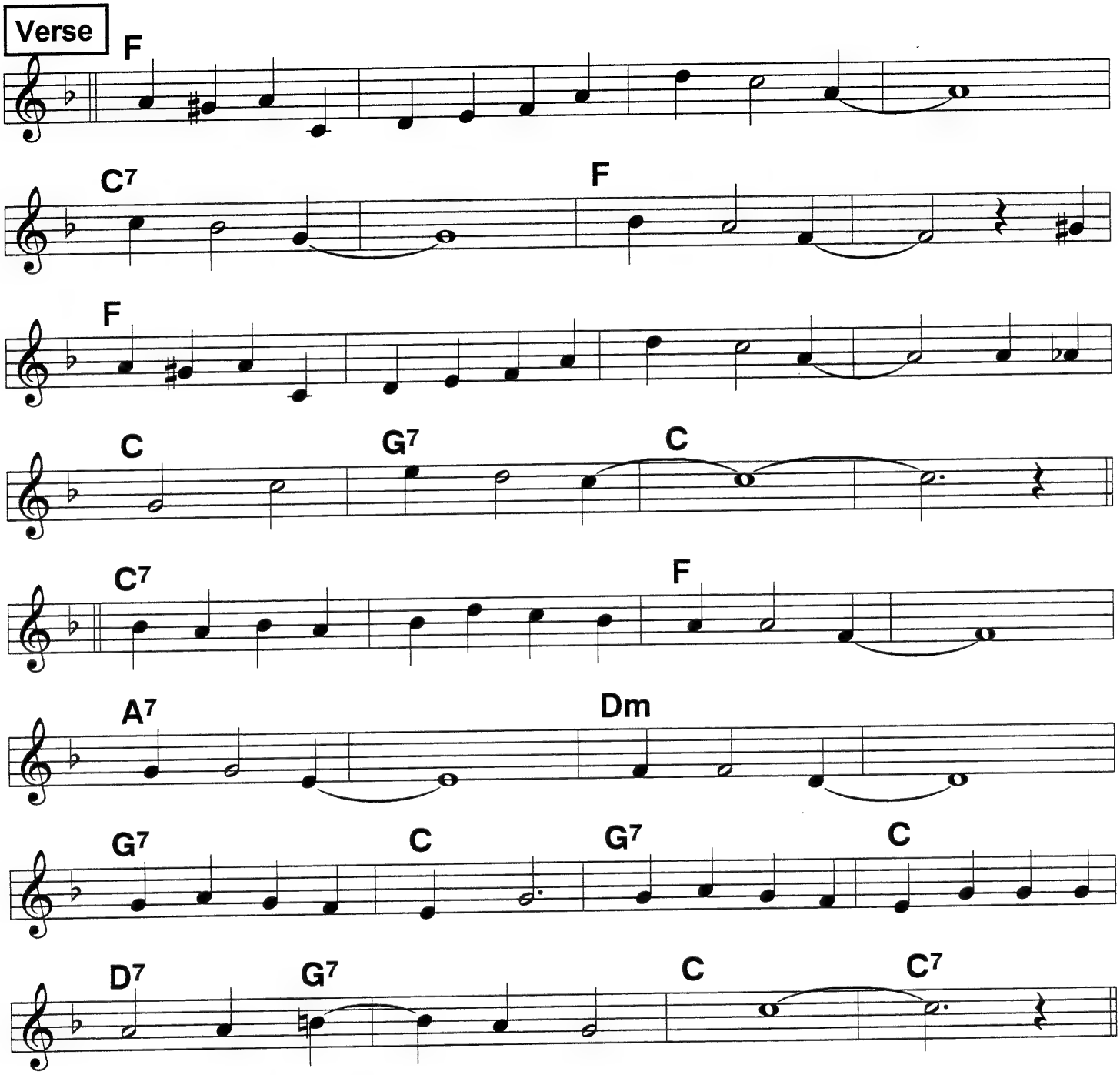
159 Sailing Down the Chesapeake Bay (1)

Hot 2-beat ♩ = 228

Chorus



Sailing Down the Chesapeake Bay (2)

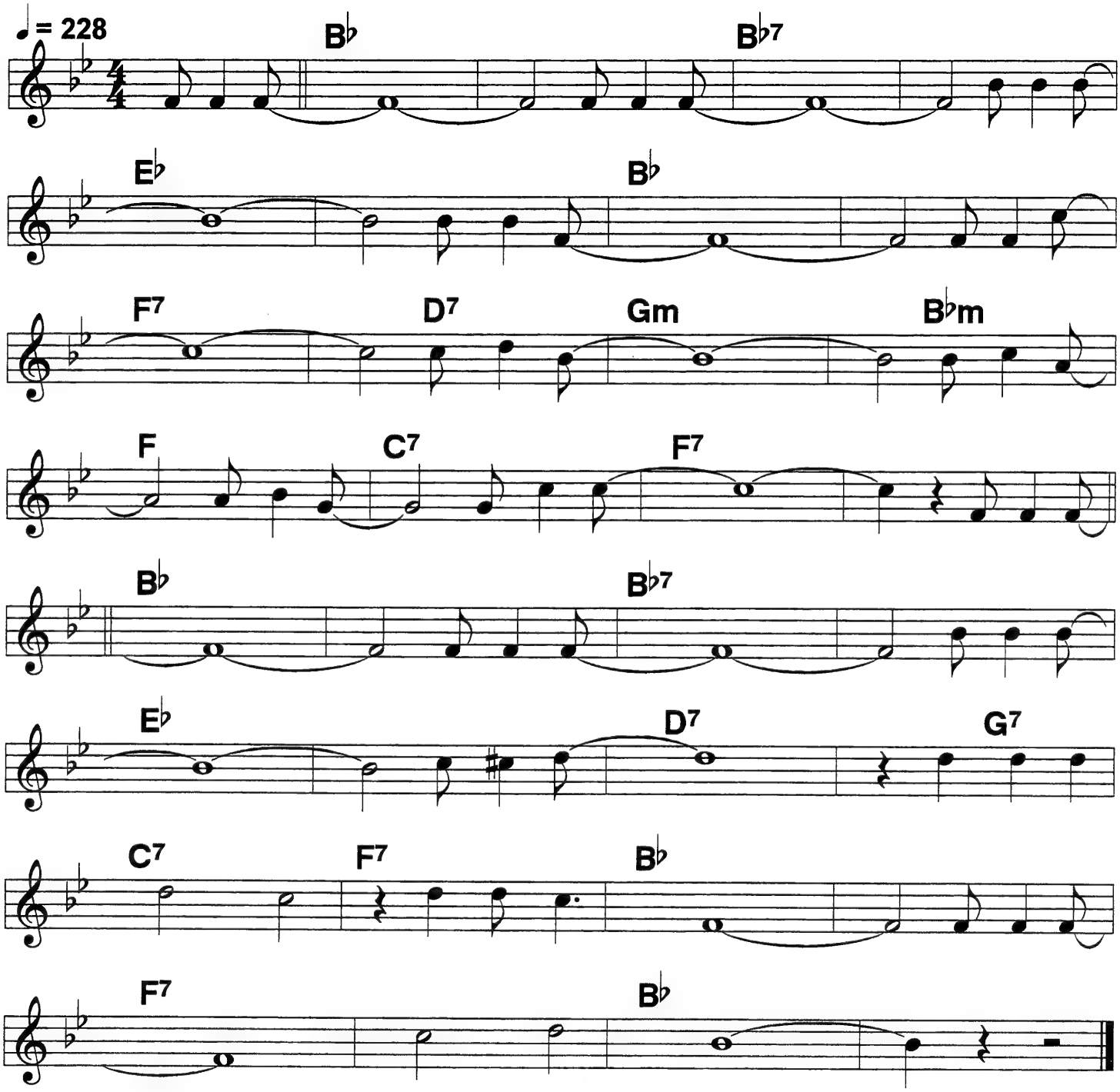


Running Wild

1922

Hot 2-beat

♩ = 228



San

Bix; c. 1920

2-beat
♩ = 224

Vamp 4 bars

Gm

Verse

Dm Gm Dm

A7 B♭dim A7

1. Dm A7 [Break - - - - - - -] Dm A7 [Break - - - - - - -]

2. Dm A7 Dm D♭ C C7

Chorus

F D♭7 F D♭7

F Dm7 G7 C7 F C7

F D♭7 F D♭7

F G7 C7

F F7 B♭ D♭7

F F7 B♭ D♭7

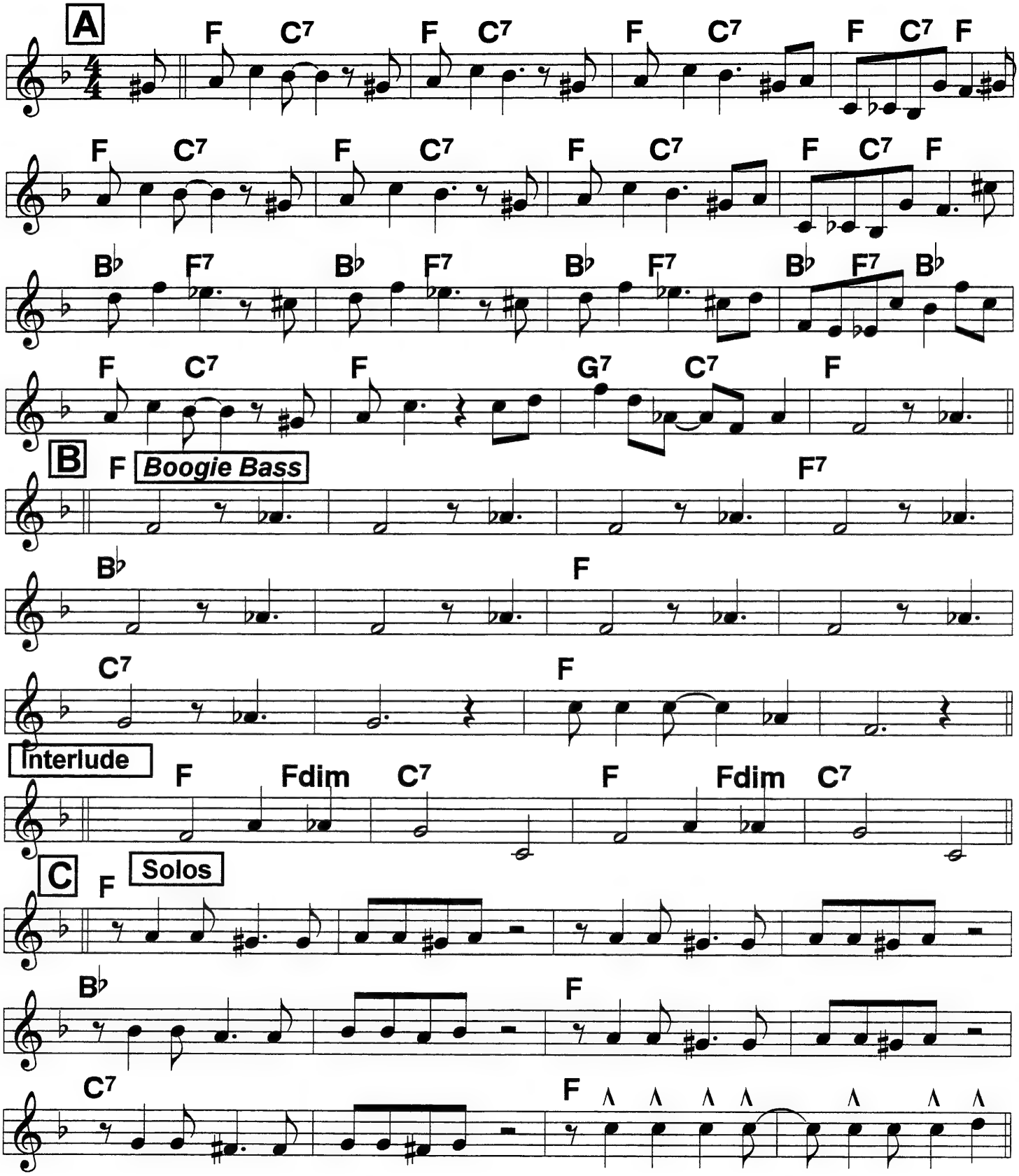
F D♭7 F A7 D7

G7 Gm C7 F

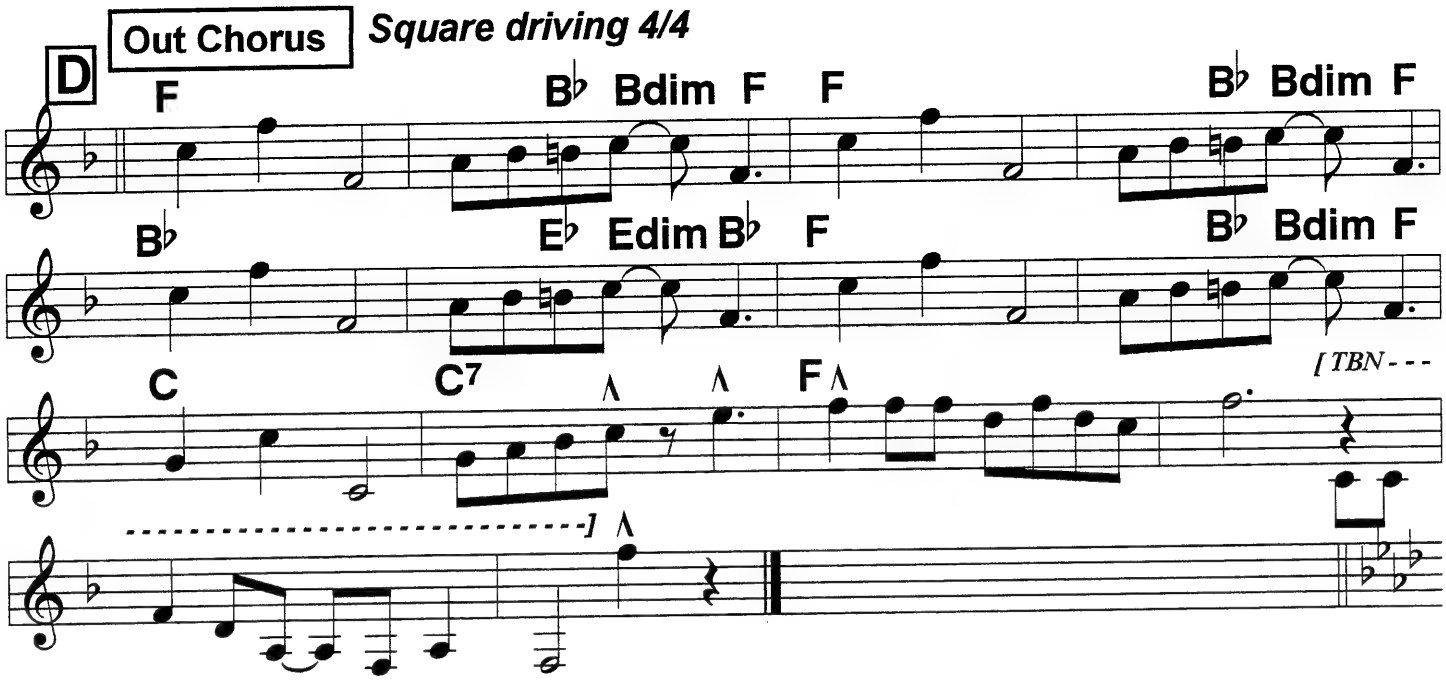
Savoy Blues (1)

Rockin' 4/4 ♩ = 120

C. Kid Ory, 1927



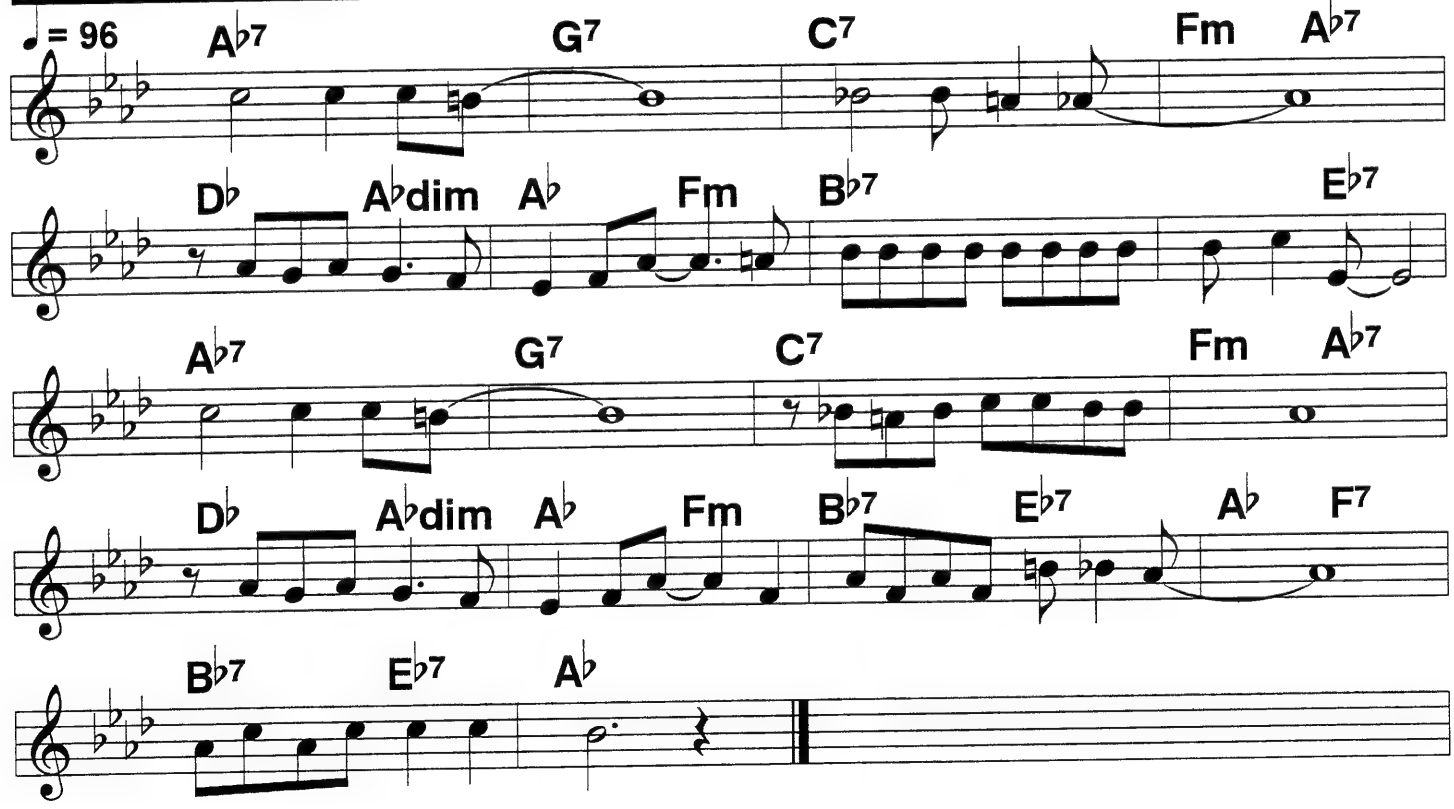
Savoy Blues (2)



Sweet Substitute

4/4

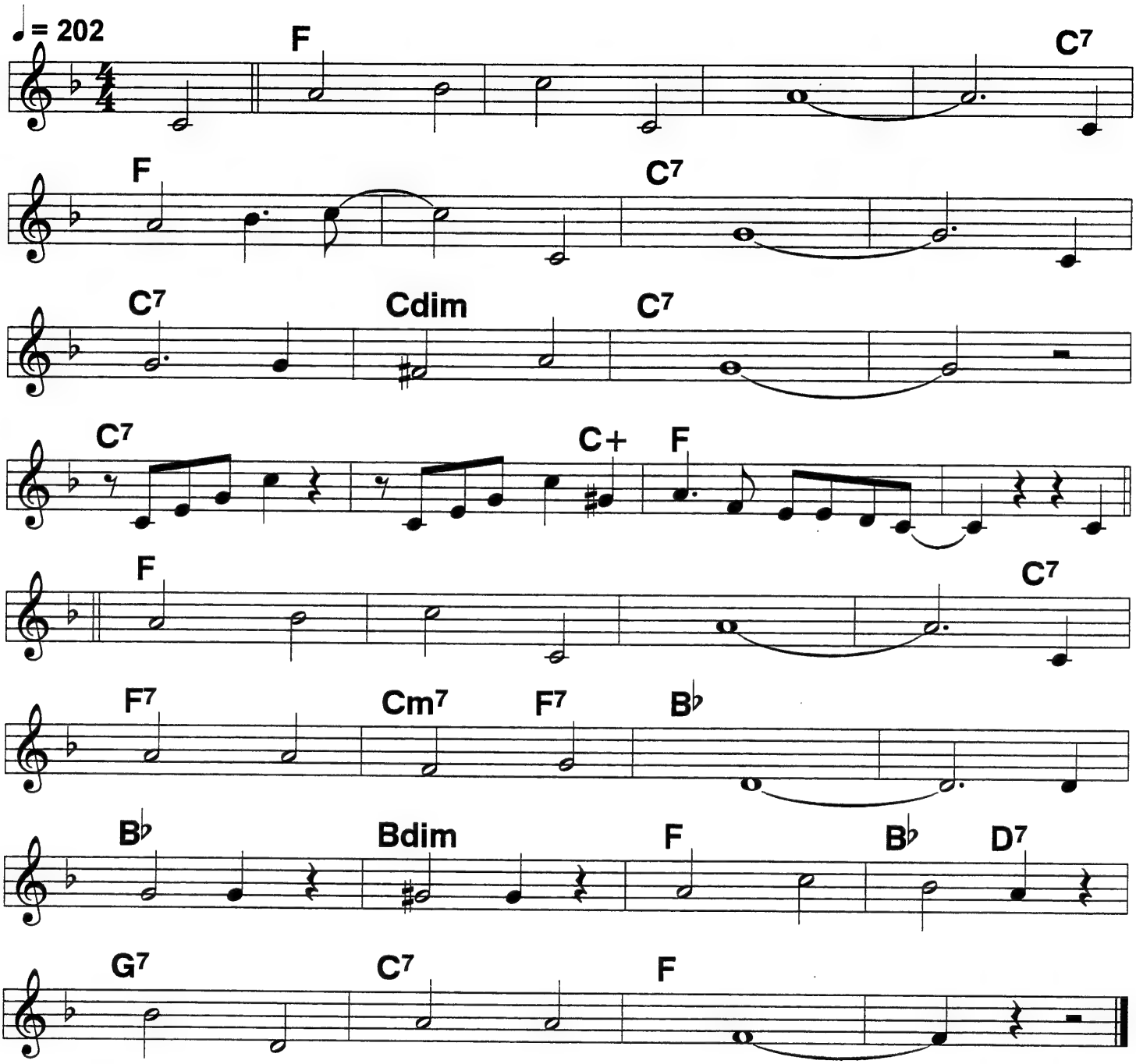
c. Jelly Roll Morton, 1939



Second Line

2-beat

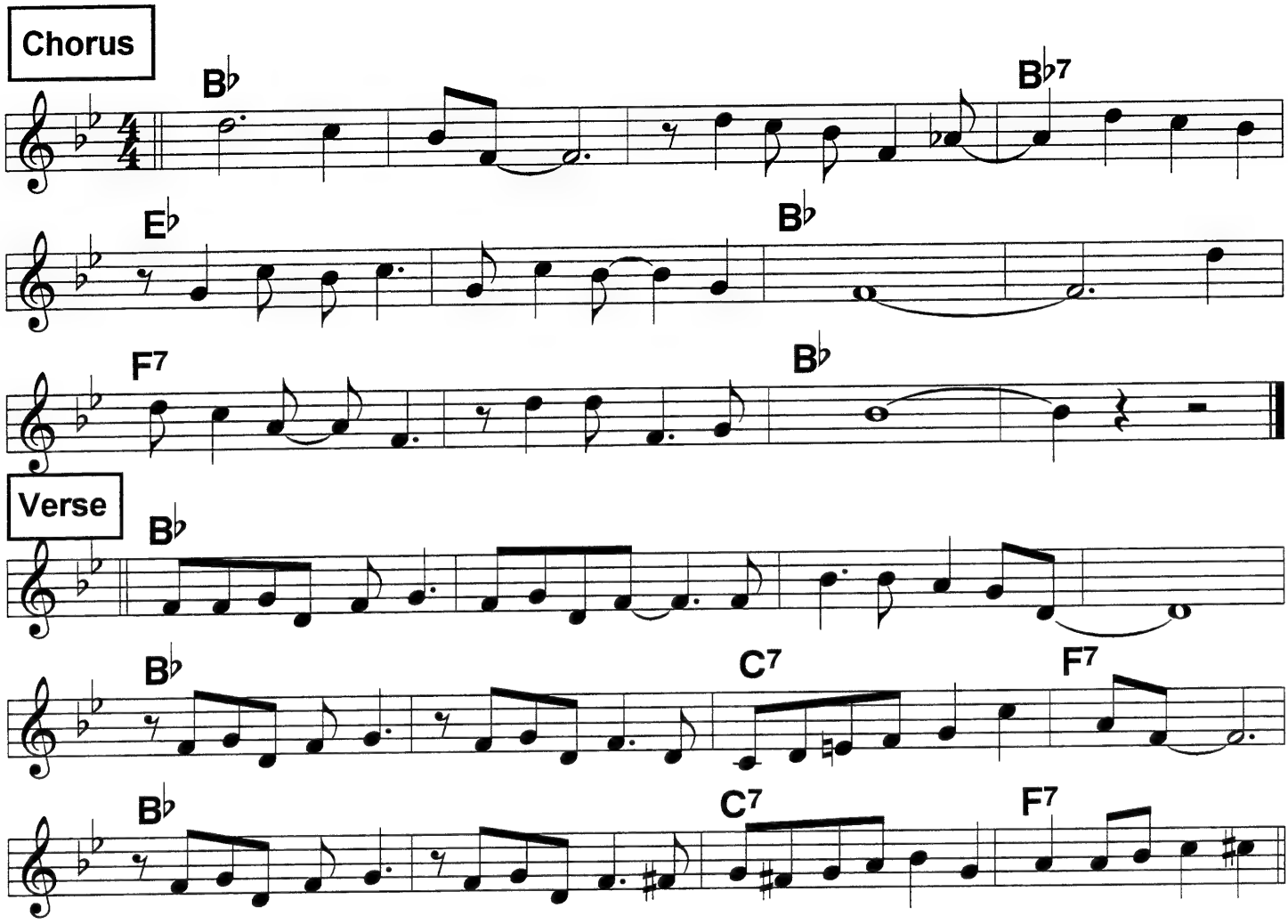
c. Barbarin, 1949



See See Rider (C.C. Rider)

1925

4/4
♩ = 94
Verse is plaintive, wail the Chorus



Verse:
Now I feel so lonely, I feel so blue, I always feel so bad.///
I made a mistake right from the start, and
now it feels so hard to part.///
Open this letter that I will write. I hope you will believe it,
when you receive it.
Chorus
See// see rider/// see what you have done, Lawd Lawd Lawd.
Made me love you, now your man has come/// ///You
Made me love you, now your man has come./// /|| I'm

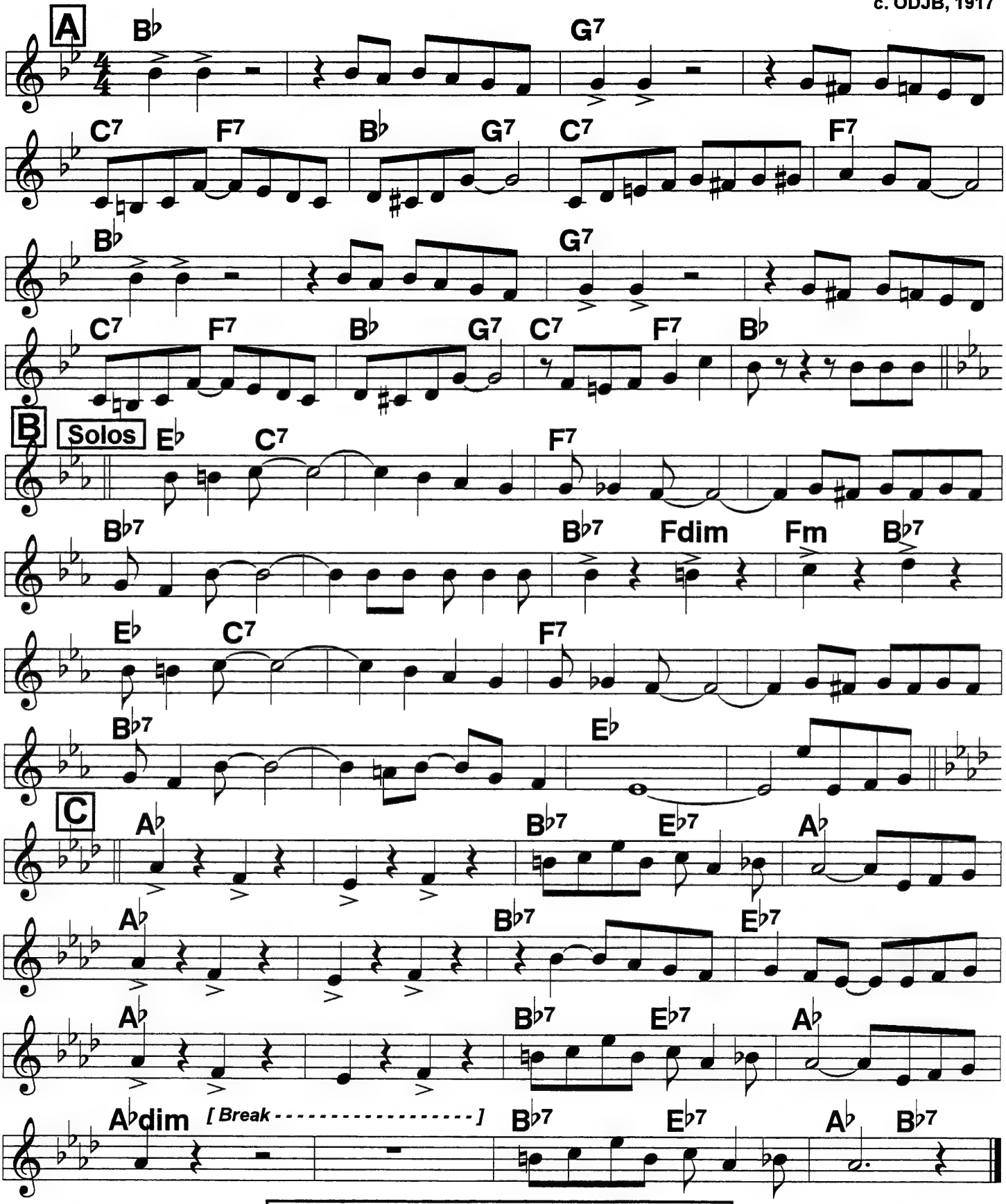
Goin' away baby,// I won't be back till fall. Lawd Lawd Lawd
Goin' away baby,// I won't be back till fall. /If I
Find a good man, won't be back at all./// /|||

165

Sensation (Rag)

♩ = 208 4/4

c. ODJB, 1917

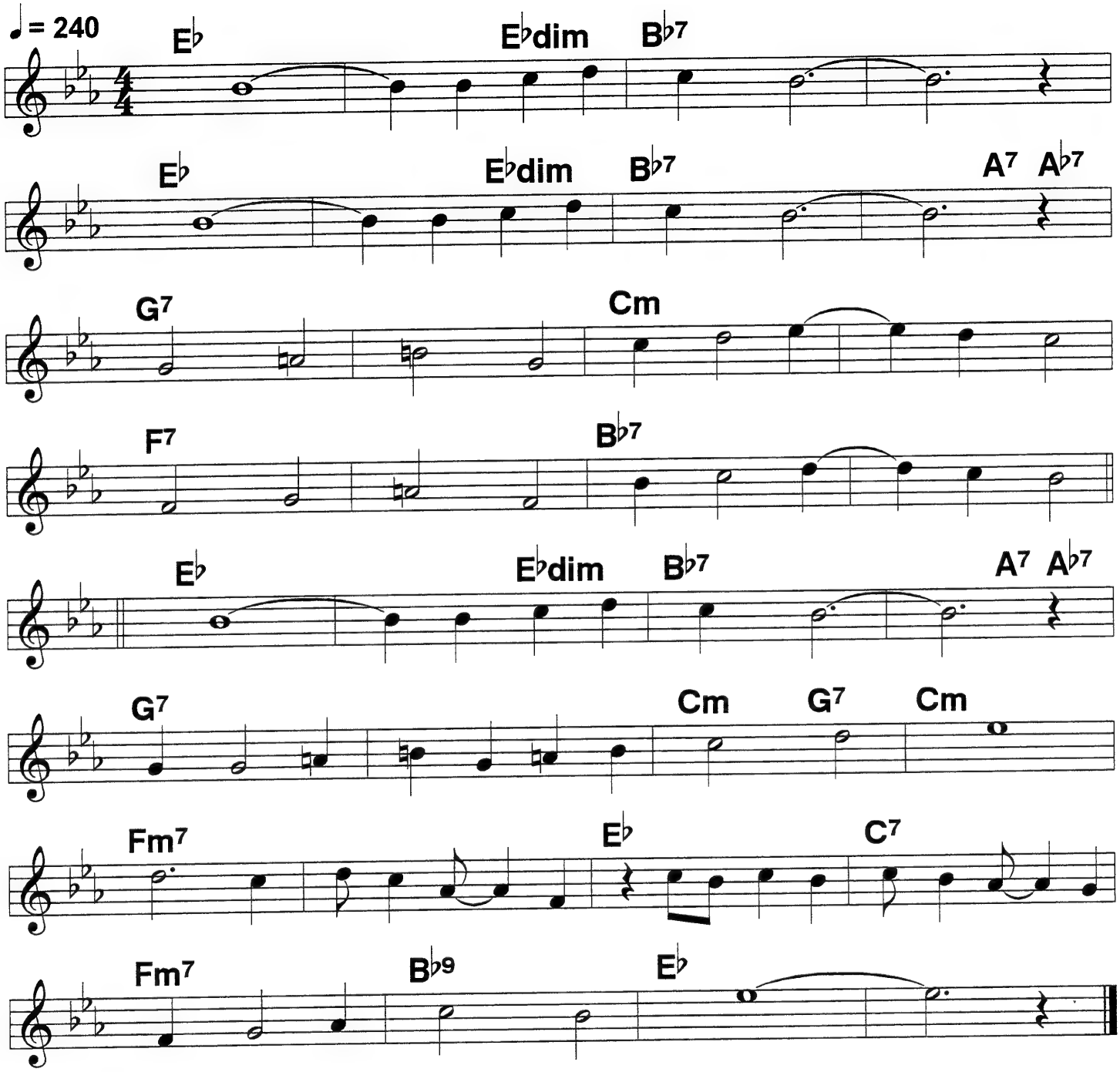


ROUTINE: A B C, Solos on B, C, B B

Shine

Armstrong, Mills Bros. w/Bing Crosby, Goodman; c. 1924

2-beat



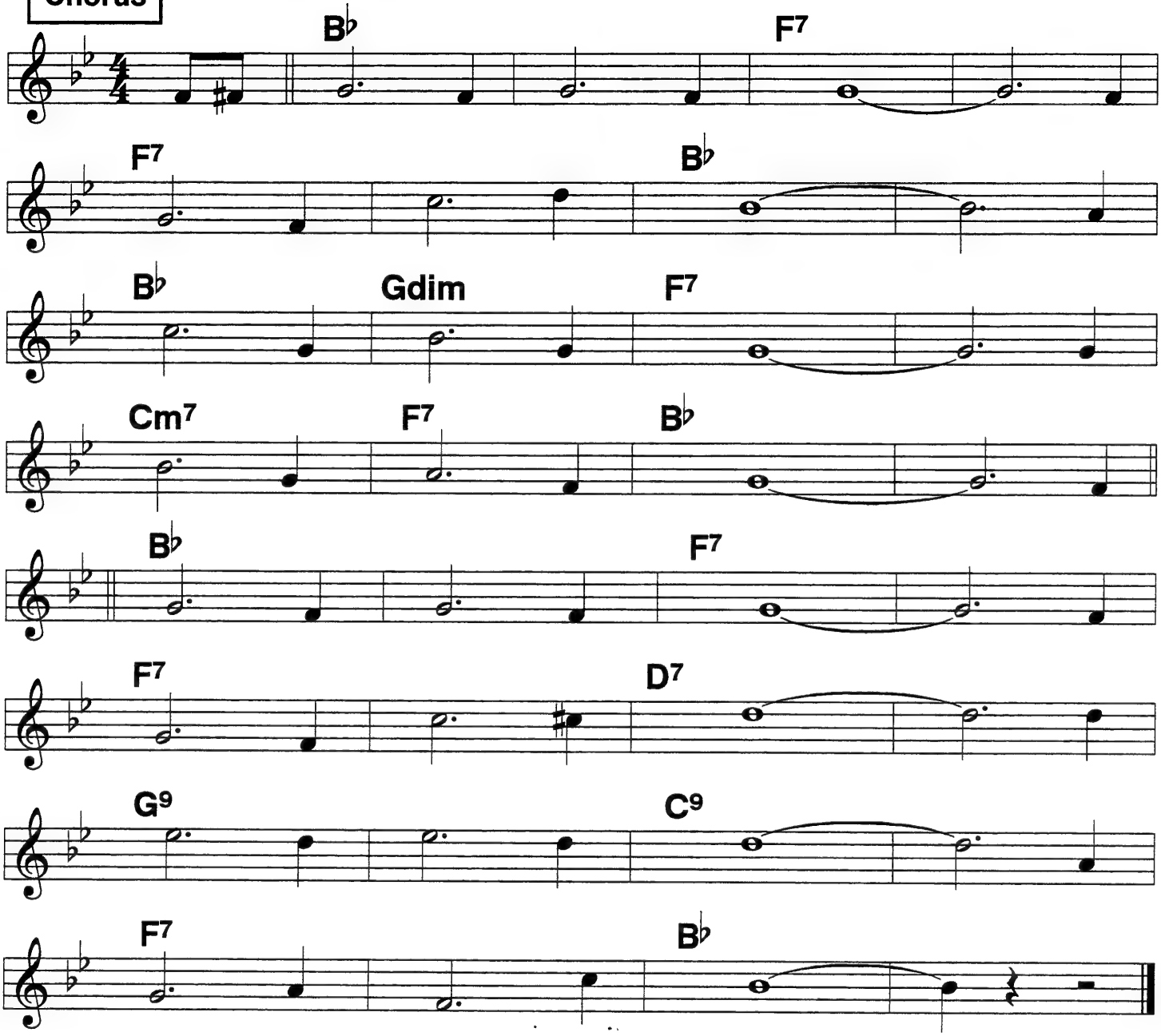
167

Sheik of Araby (1)

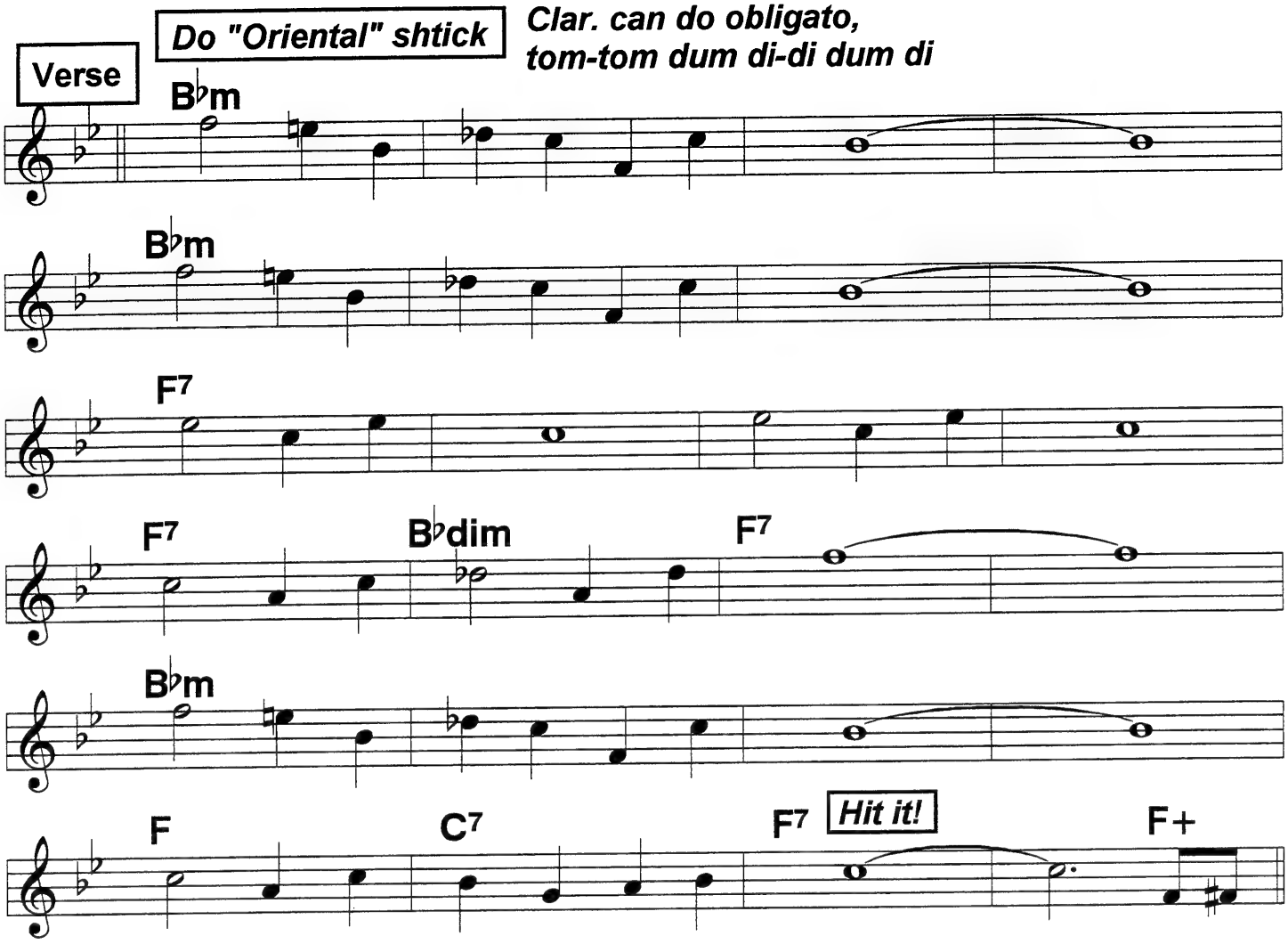
Banjo-tuba: 2-beat
Bass-piano: 4/4

Chorus ♩ = 212

Many jazz records 30s-40s; Waller and Jack Teagarden did fun vocals. c. 1921



Sheik of Araby (2)



(Band shout) //with no pants/ on|

(I'm the) Sheik// of A-//ra- by,/// ///your
Love// be- longs// to me./// ///Each
Night// when you're// a- sleep,/// ///in-
To// your tent// I'll creep./// ///The

Stars// that shine// a- bove/// ///will
Light/// our way//to love./// ///You'll
Rule// this land// with me./// //I'm the
Sheik// of A-/ra-/ by./// ///|

(Band shouts response "With no pants on" at end of each line except 8)

168 Since My Best Gal Turned My Down (1)

♩ = 200 *2-beat*

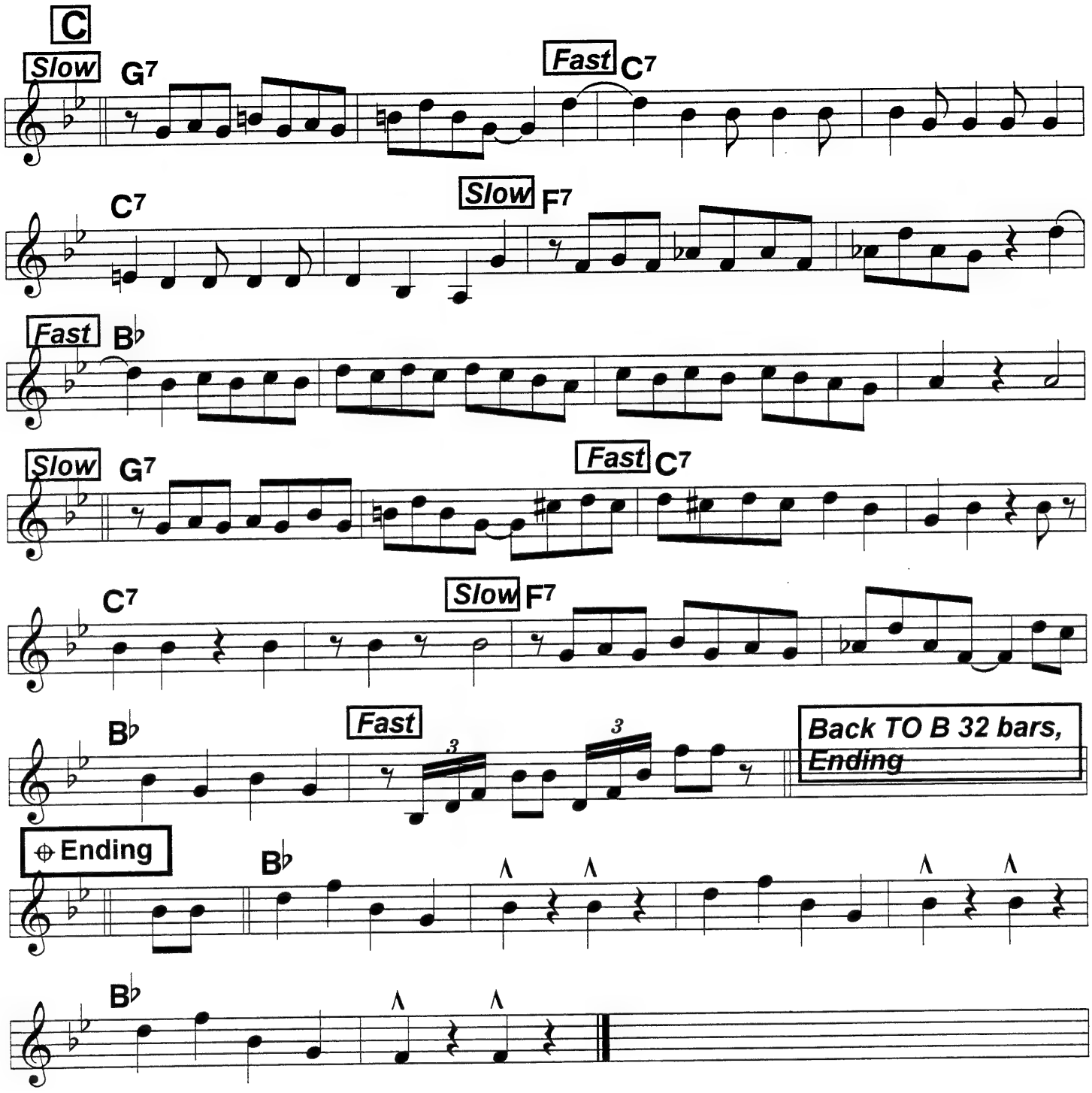
Bix & His Gang, c. Quicksell, 1927

A *Smear*

B♭ B♭ B♭7 E♭ B♭ G7 C7 F7

B Solos G7 C7 F F7 B♭ D7 G7 C7 F7 B♭ D7

Since My Best Gal Turned Me Down (2)



ROUTINE: A B, SOLOS on B, C B 1 or 2 X, Ending

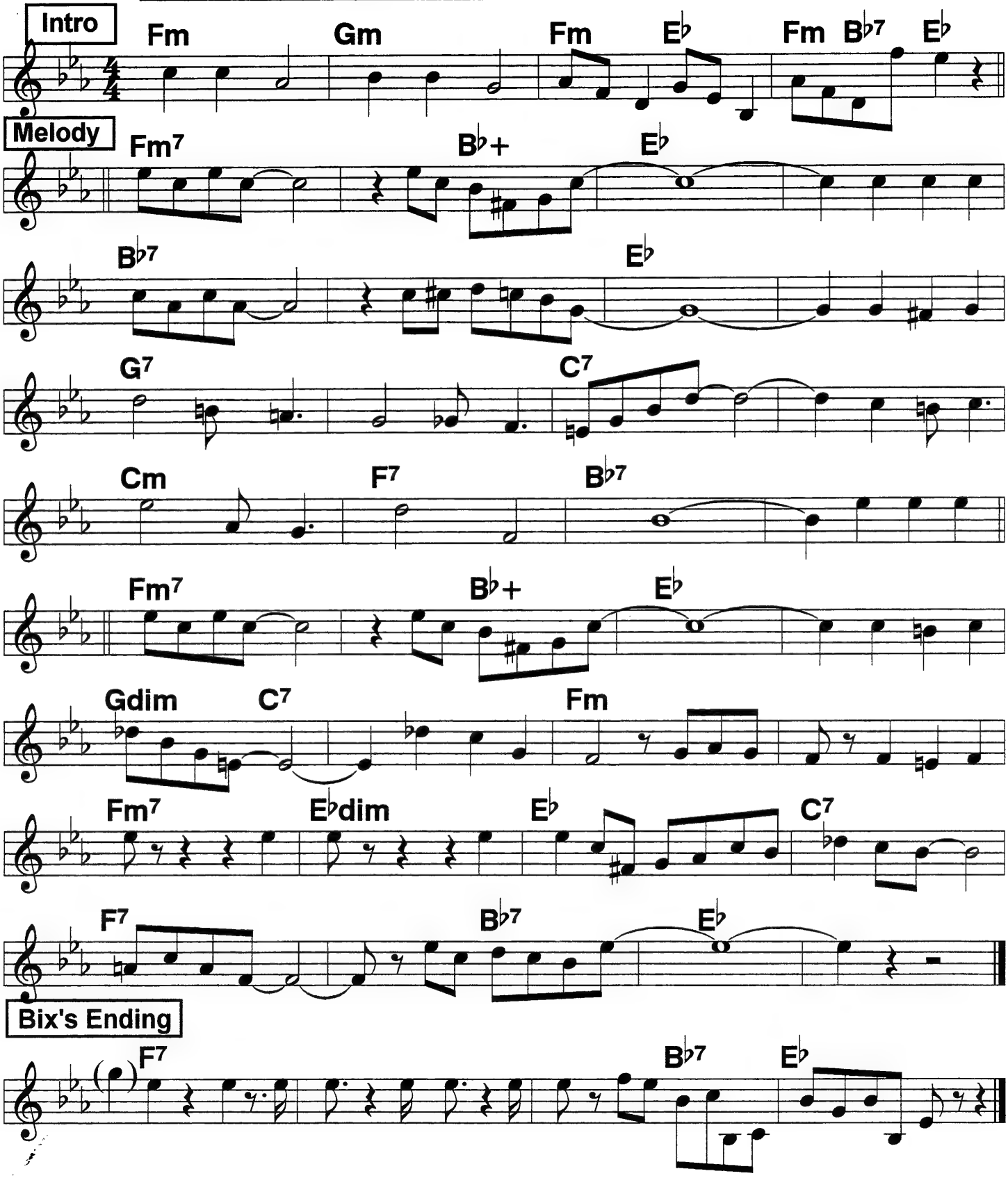
169

Singin' the Blues (1)

4/4
♩ = 132

Record order: Tram, Bix solos, melody

Bix & Tram, 1927;
c. 1920

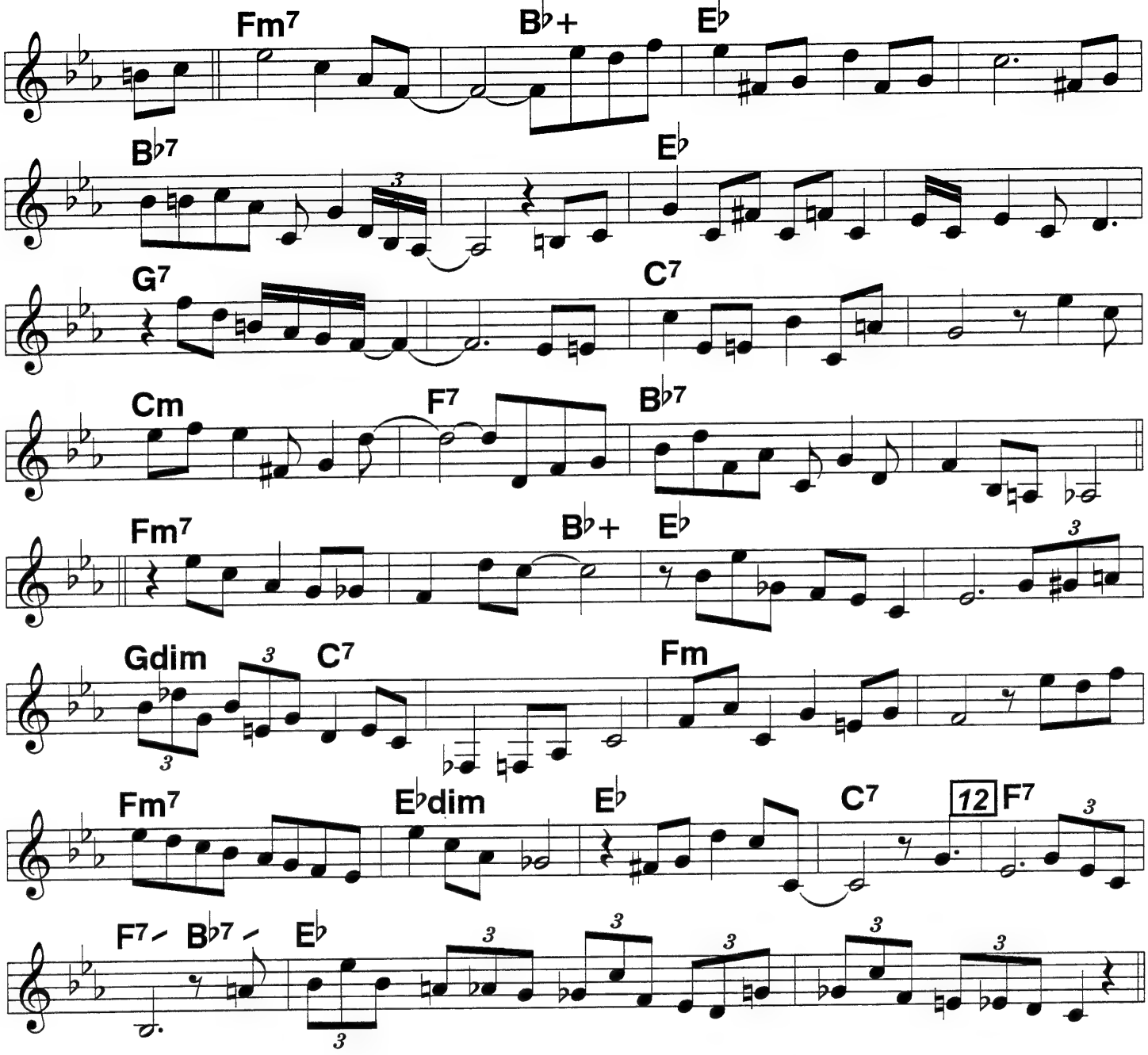


Singin' the Blues (2)

Concert key

Tram's Solo

In Clarinet range. *Alto and C melody sax are 8va*



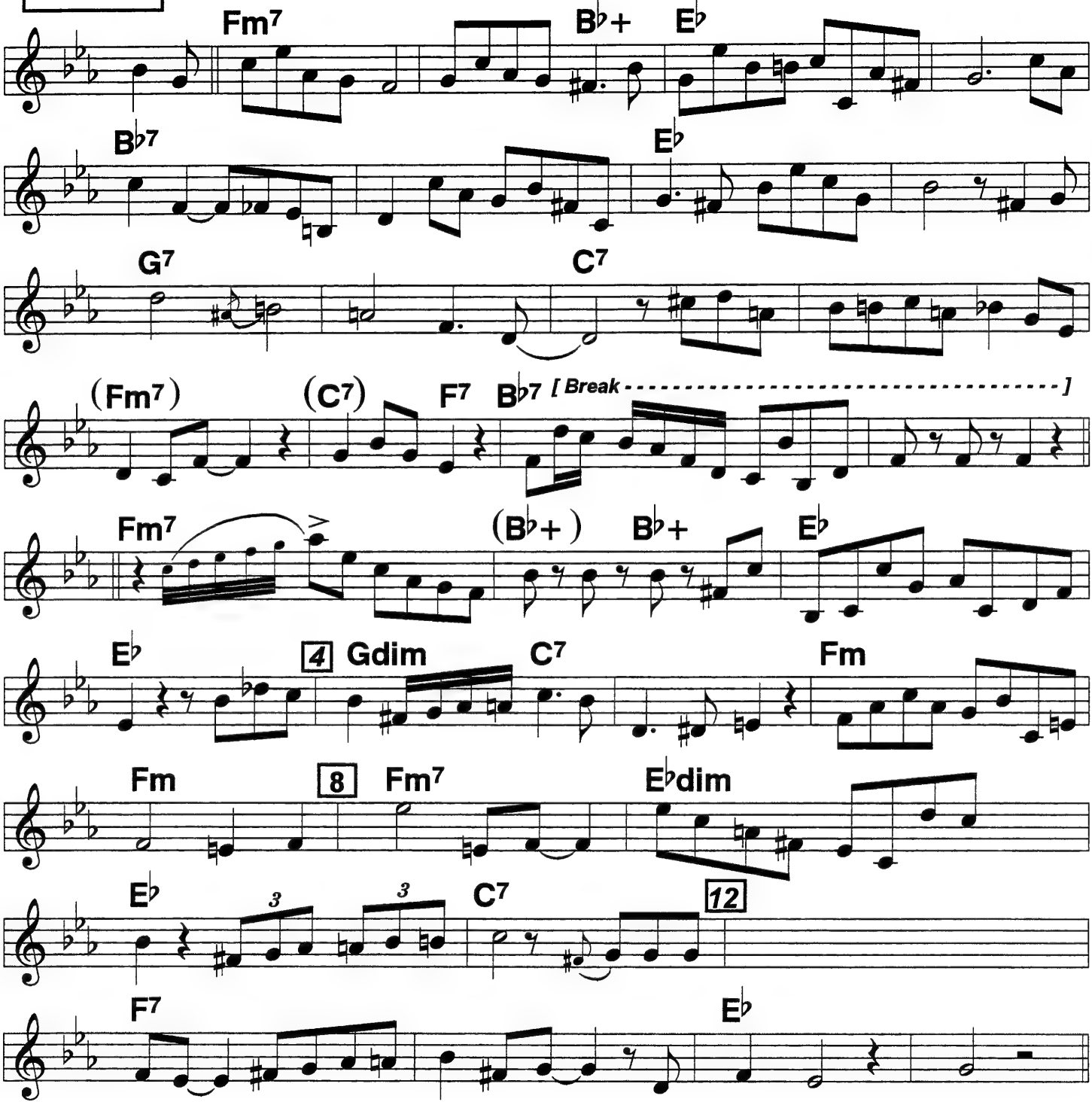
The classic version of this fine tune (first introduced by ODJB) is by Frankie Trumbauer's band, featuring solos by Tram and Bix--Routine: Intro, Tram solo, Bix solo, melody. Eddie Lang's guitar accompanyment is also a classic example of the genre. You can extend the tune by playing melody first, add solos, play melody and a jam chorus out.

Singin' the Blues (3)

Concert key

Bix Solo

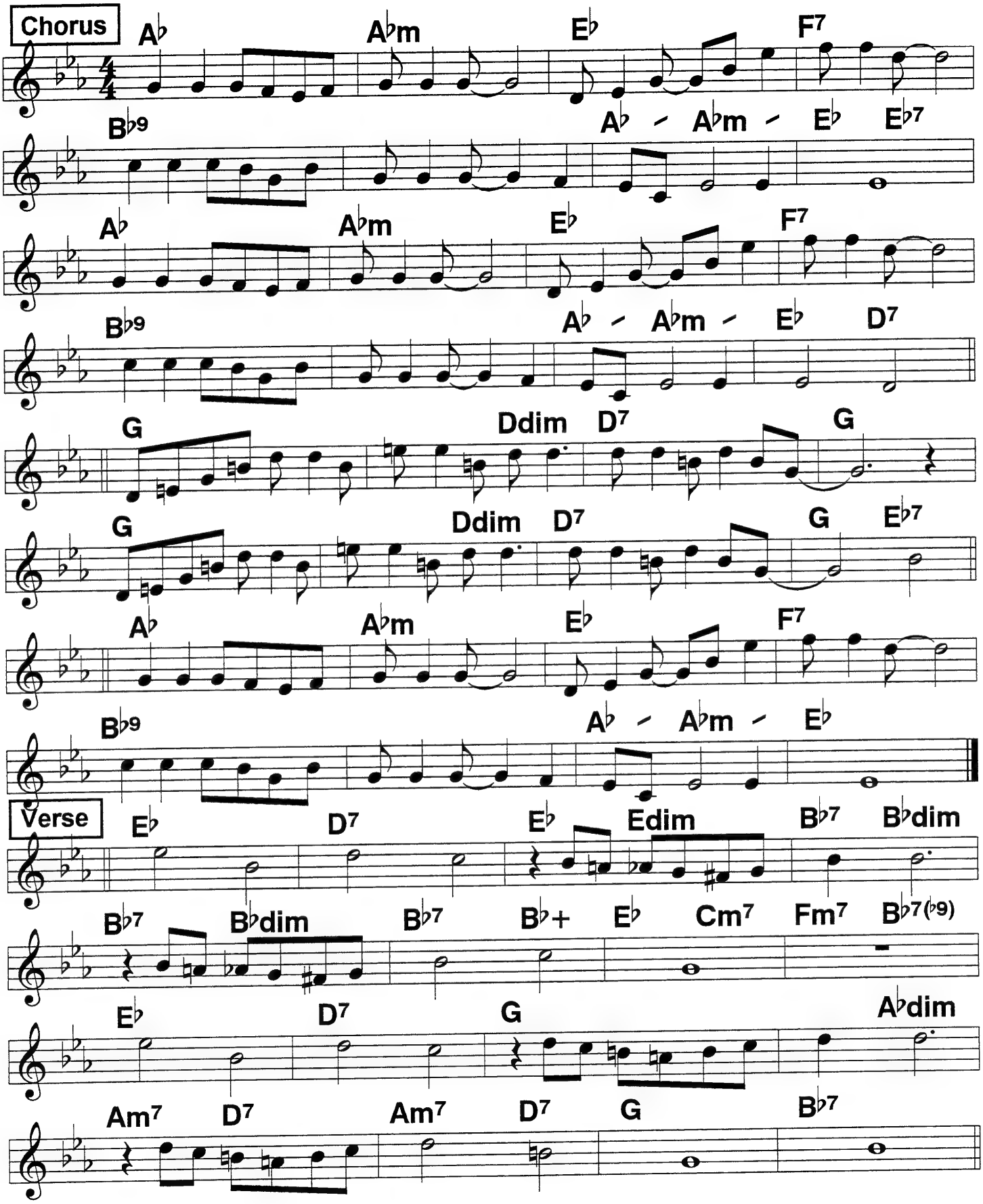
(Chords vary)



When It's Sleepy Time Down South

Light 4/4
♩ = 104

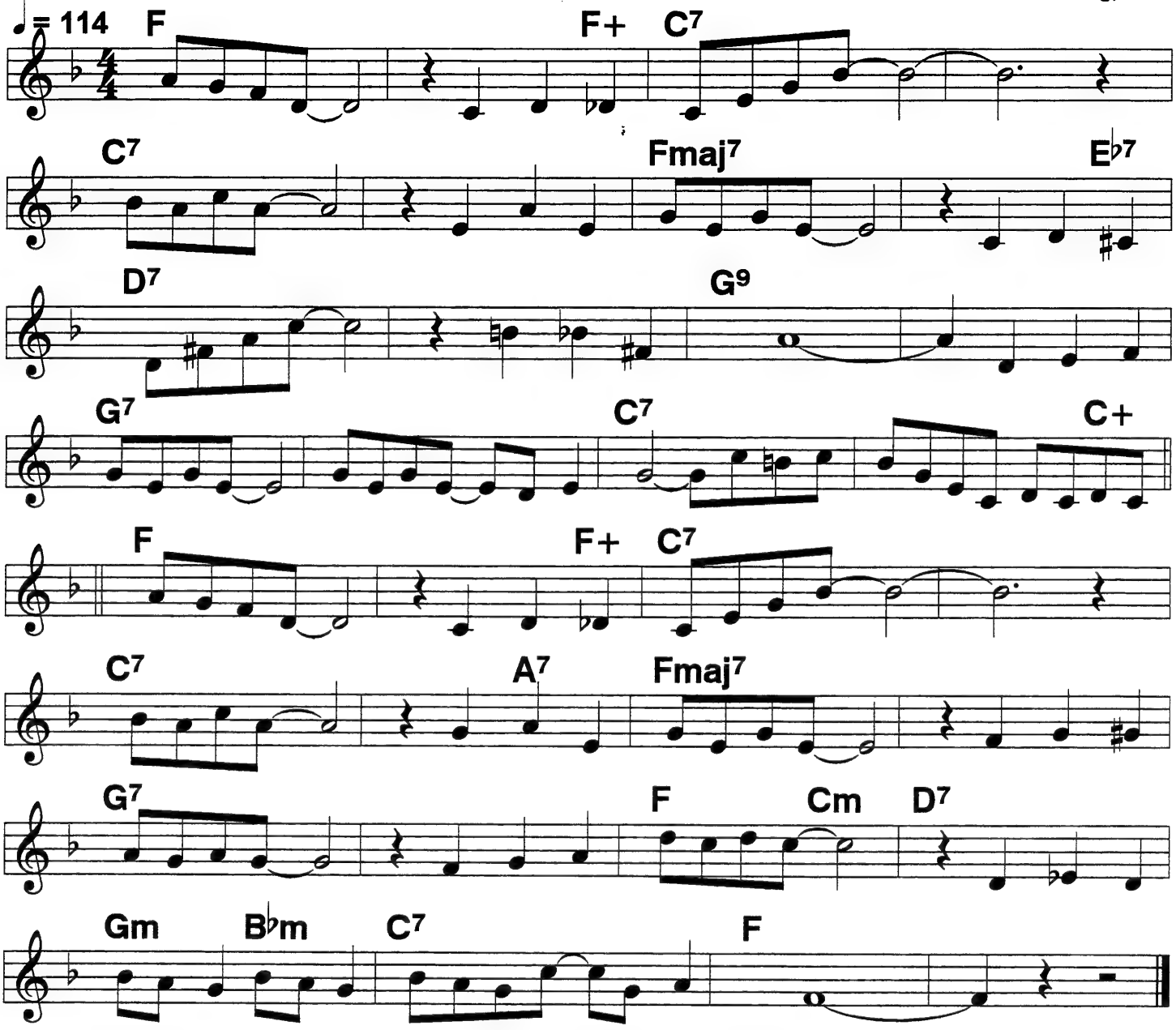
c. 1930



171 Sleepy Time Gal

Lilting 2-beat

c. Whiting, 1924



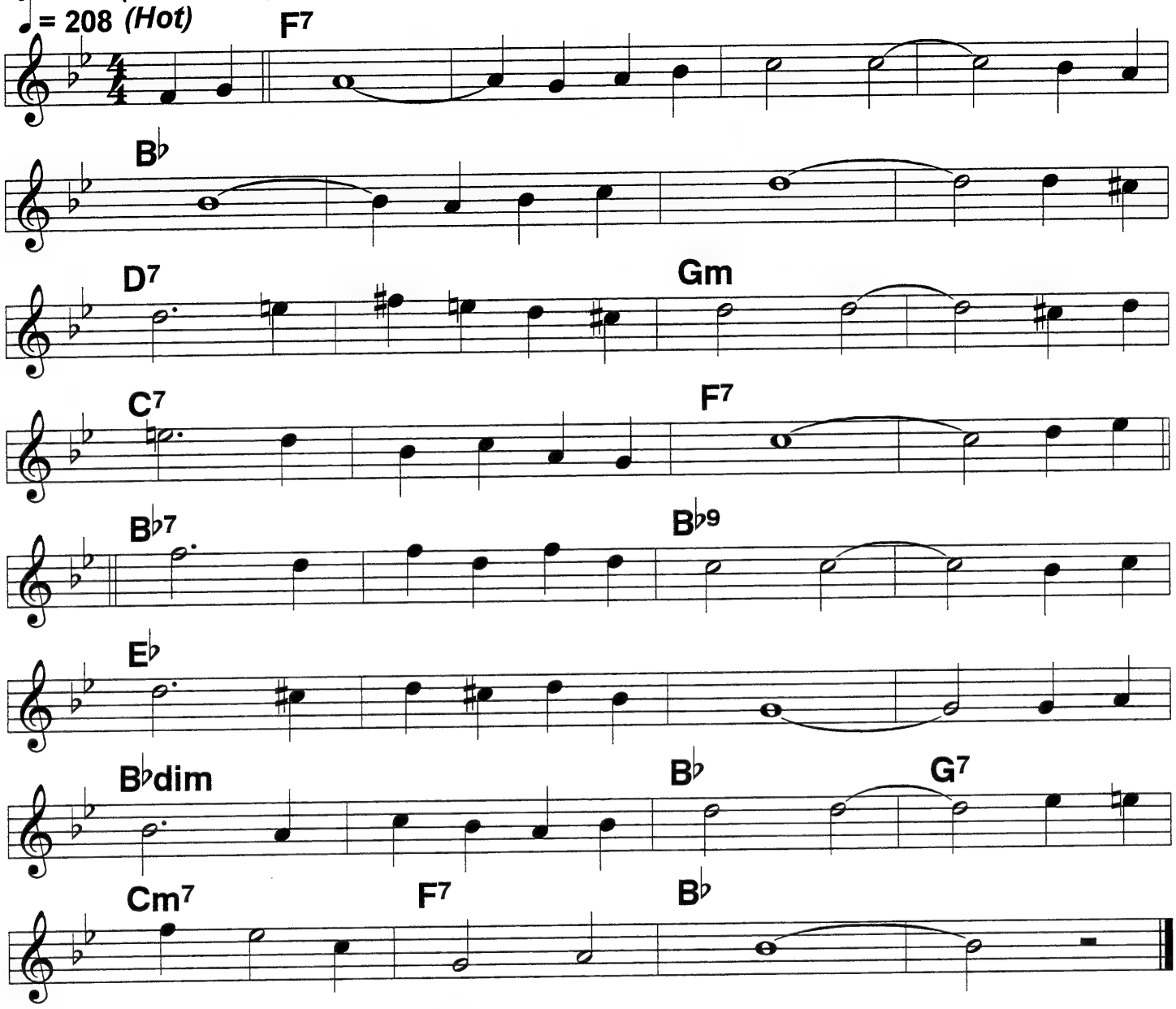
Sleepy time gal/ |you're turning night into day/ ///|
Sleepytime gal/ |you've danced the evening away./ |Before each
Silvery star/ |fades out of sight/// /please give me
One little kiss,/ then let us whisper "Good- night.// It's gettin'
late and dear your pillow's waiting.

Sleepytime gal// |when all your dancin' is through/ ////
Sleepytime gal,/ |I'll find a cottage for you,/ |you'll learn to
Cook and to sew./ |What's more you'll love it I know,/
|When you're a stay-at-home, play-at-home,
eight o-clock, sleepytime gal.///|

Smiles

Square 2-beat
♩ = 153 (Goodman)
♩ = 208 (Hot)

Goodman Quartet, 1937
c. 1917



(There are) Smiles/// /that make us hap-/py,/ there are
Smiles/// /that make us blue./// //There are
Smiles// that steal away the tear-/drops,/ // as the
Sun-// beams steal away the dew./// // There are

Smiles// that have a tender mean-/ing,/ // that the
Eyes// of love alone can see./// // And the

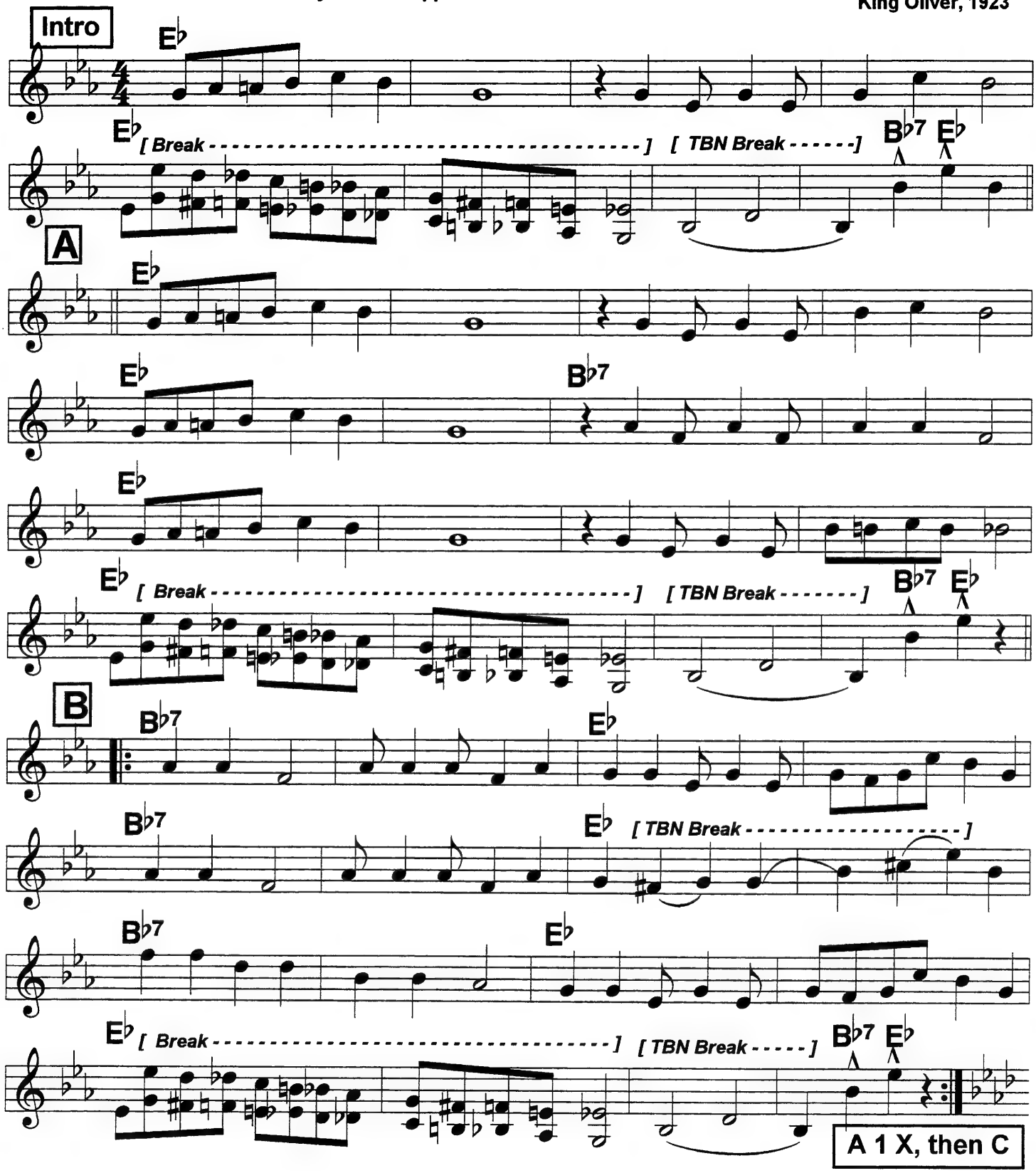
Smiles/// that fill my life with sun-/shine,/ // are the
Smiles that/ you gave/ to/ me./// //||

173 Snake Rag (1)

♩ = 184 4/4

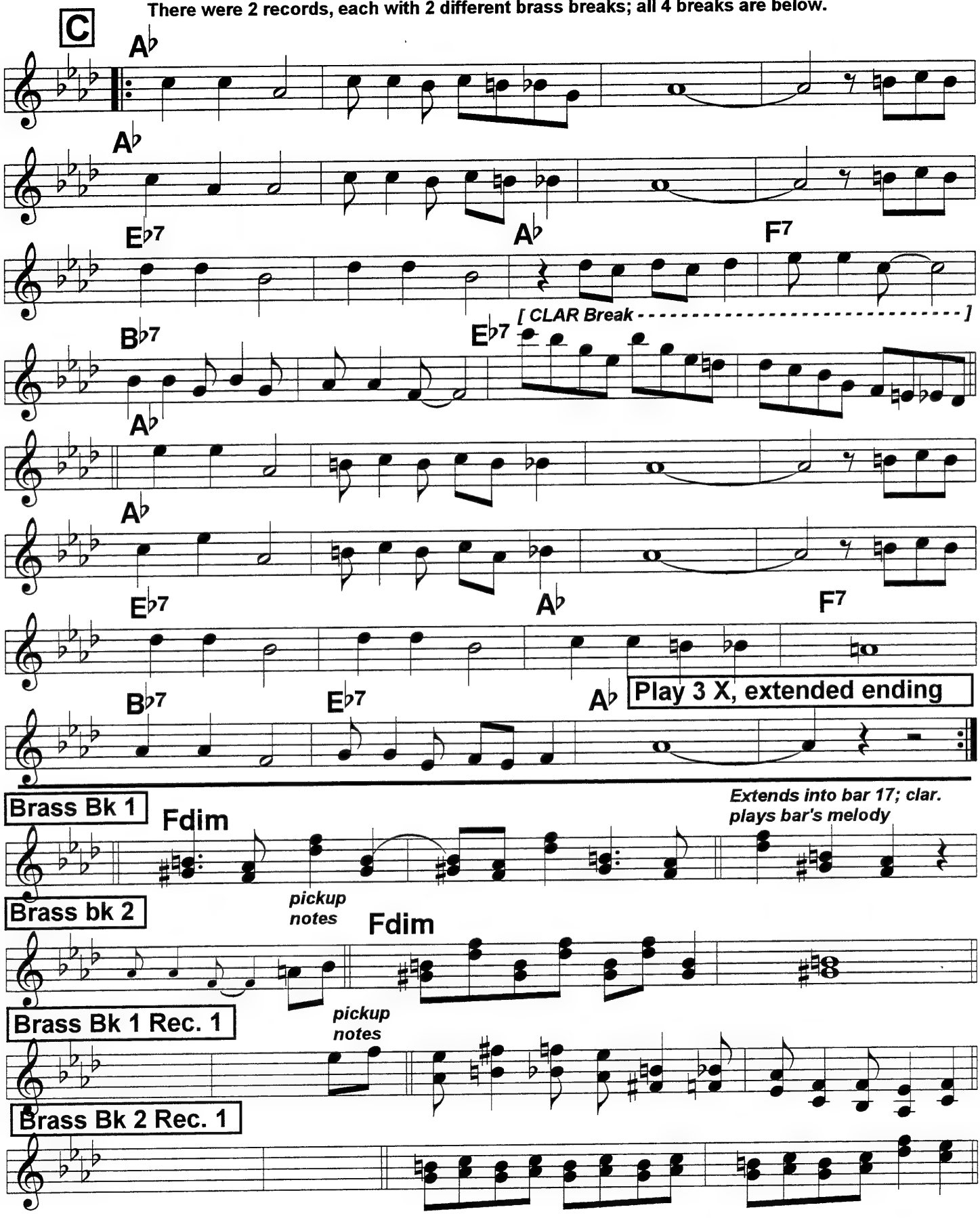
The record has no clear, full melody line, no music was found, so many bars are approximations.

King Oliver, 1923



Snake Rag (2)

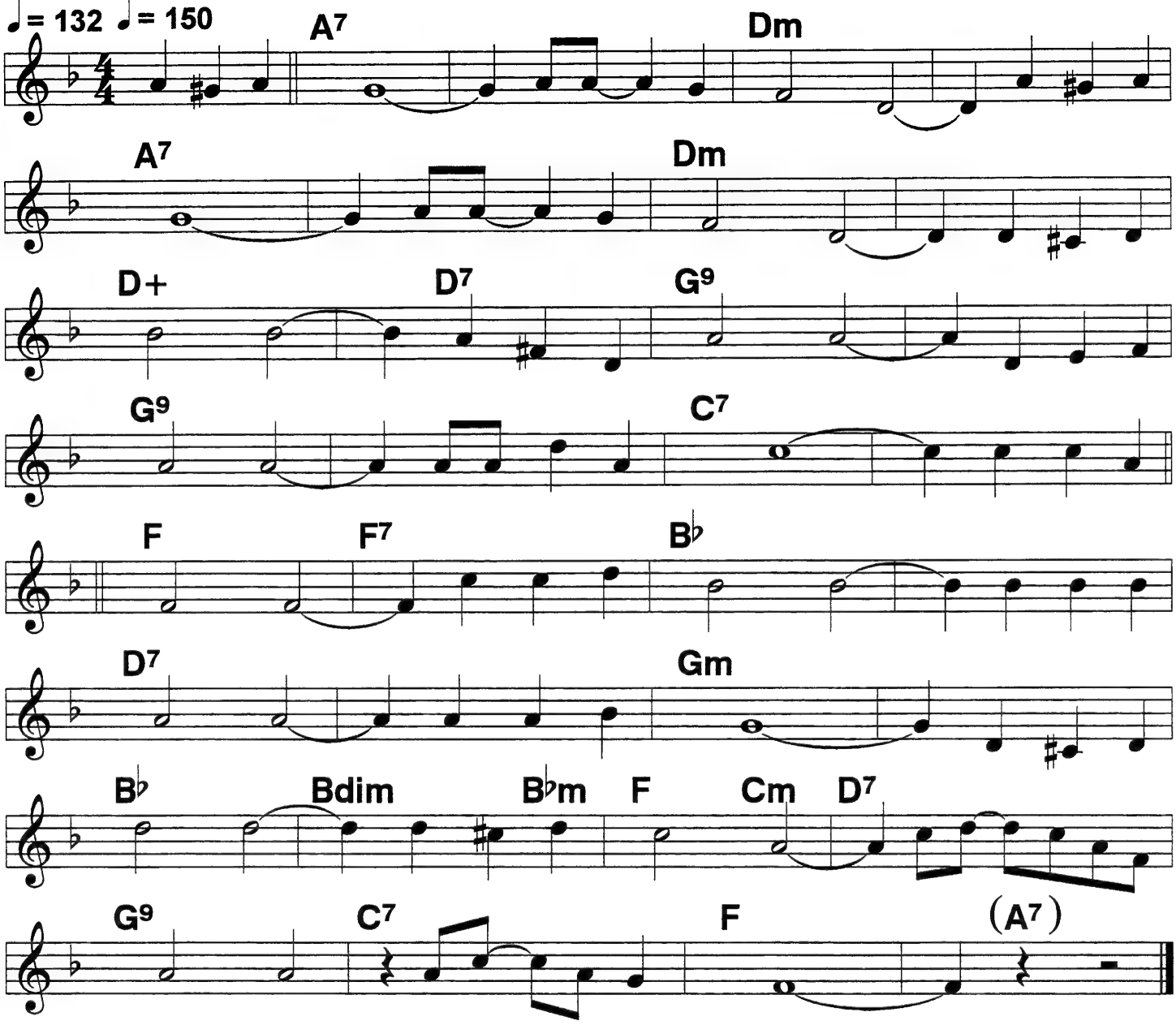
There were 2 records, each with 2 different brass breaks; all 4 breaks are below.



Some Of These Days

Tempo can vary from bump & grindy torch song to hot shuffle. ♩ = 160

Sophie Tucker, 1926;
Brenda Lee, 1980s



(Some of these) Days,/// /you'll miss me hon-/ey./ |Some of these
Days,/// /you'll feel so lone-/ly./ /You'll miss my
Hug-/gin',/ /you'll miss my kiss-/ing./ /You'll miss me
Hon-/ey,/ /when you go a- way./// /I feel so

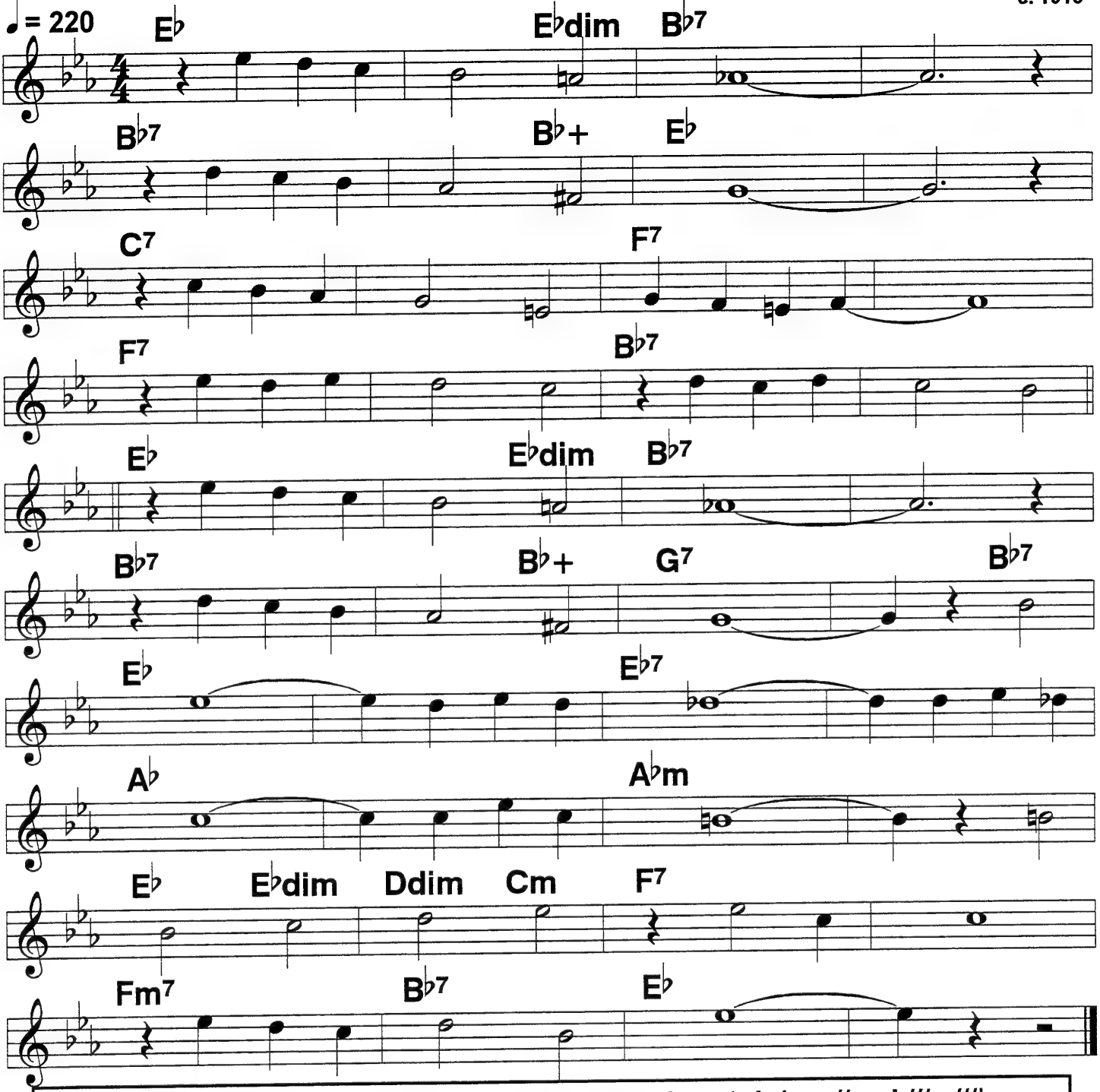
Lone-/ly,/ /just for you on-/ly,/ /for you know
Hon-/ey,/ /you've had your way./// /And when you
Leave/ me,/ /I know 'twill grieve/ me,/ /you'll miss your little
Bab-/y,/ |some of these days./// /|||

Somebody Stole My Gal

2-beat

♩ = 220

c. 1918



|Somebody stole/ my/ gal./// ///| |Somebody stole/ my// pal./// ///|
|Somebody came/ and/ took her away, ////
|she didn't e-/ven/ |say she was leav-/in'./
|The kisses I/ loved/ so,/// //// |he's getting now/ I/ know./// /|And/
Gee,/// /I know that she,/// /would come to
Me,/// /if she could see,/// /|Her/
Brok-/en/ -heart-/ed/ |lone-/some pal.///
/Somebody stole/ my/ gal./// /|||

Someday Sweetheart

Morton 1923, 1926
Oliver, 1926
c.1919

♩ = 115
4/4 or 2-beat

Chorus

F C+ F Cm E7 E♭7 D7

G7 C7 C+ F Cdim C7

F C+ F Am

E7 Am C7

F9 Fdim F7 B♭ G7

G9 C7 C+

F C+ F Cm E7 E♭7 D7

G7 C7 F

Verse

F D♭7 F Cm D7

Gm D7 Gm D7 Gm G7

C7 E7 C7 F

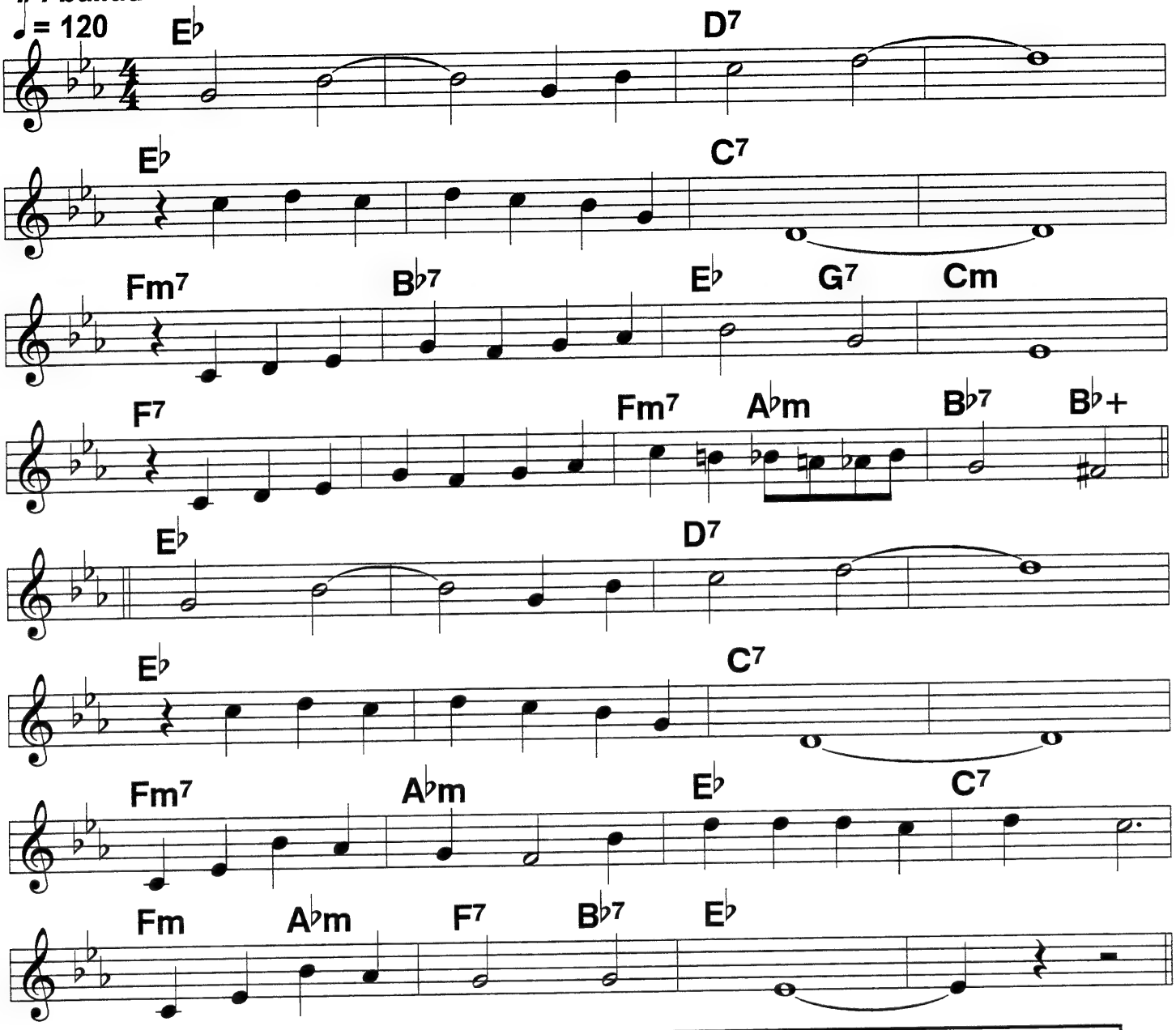
Am E7 Am Cdim C7

Someday You'll Be Sorry

c. Louis Armstrong, 1928

4/4 ballad

♩ = 120



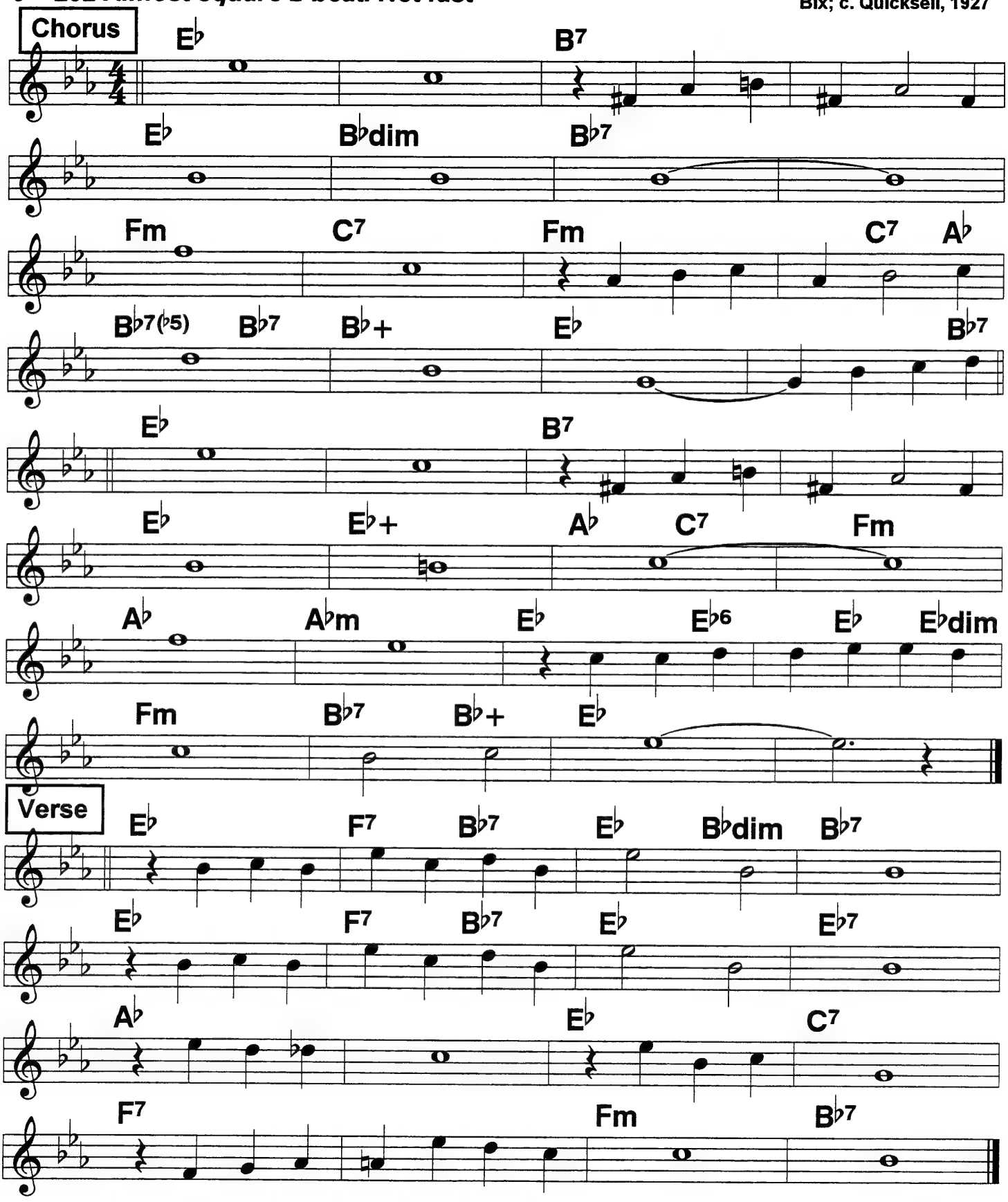
Some/day/, //you'll be sor/-ry.// ////
|The way you treated me was wrong./// ////
|I was the one who taught you all/ you/ know,////
|Your friends have sent you/ to make me sing another song,/ so./

Good/ luck,/ //may be with/ you/ ////
|And all your future may be clear,/// Dear,/ no,/
There won't be an- other/, to treat you like a broth-er,//
Some day you'll be sor-/ry,/ Dear./// /|||

Sorry

♩ = 202 *Almost square 2-beat. Not fast*

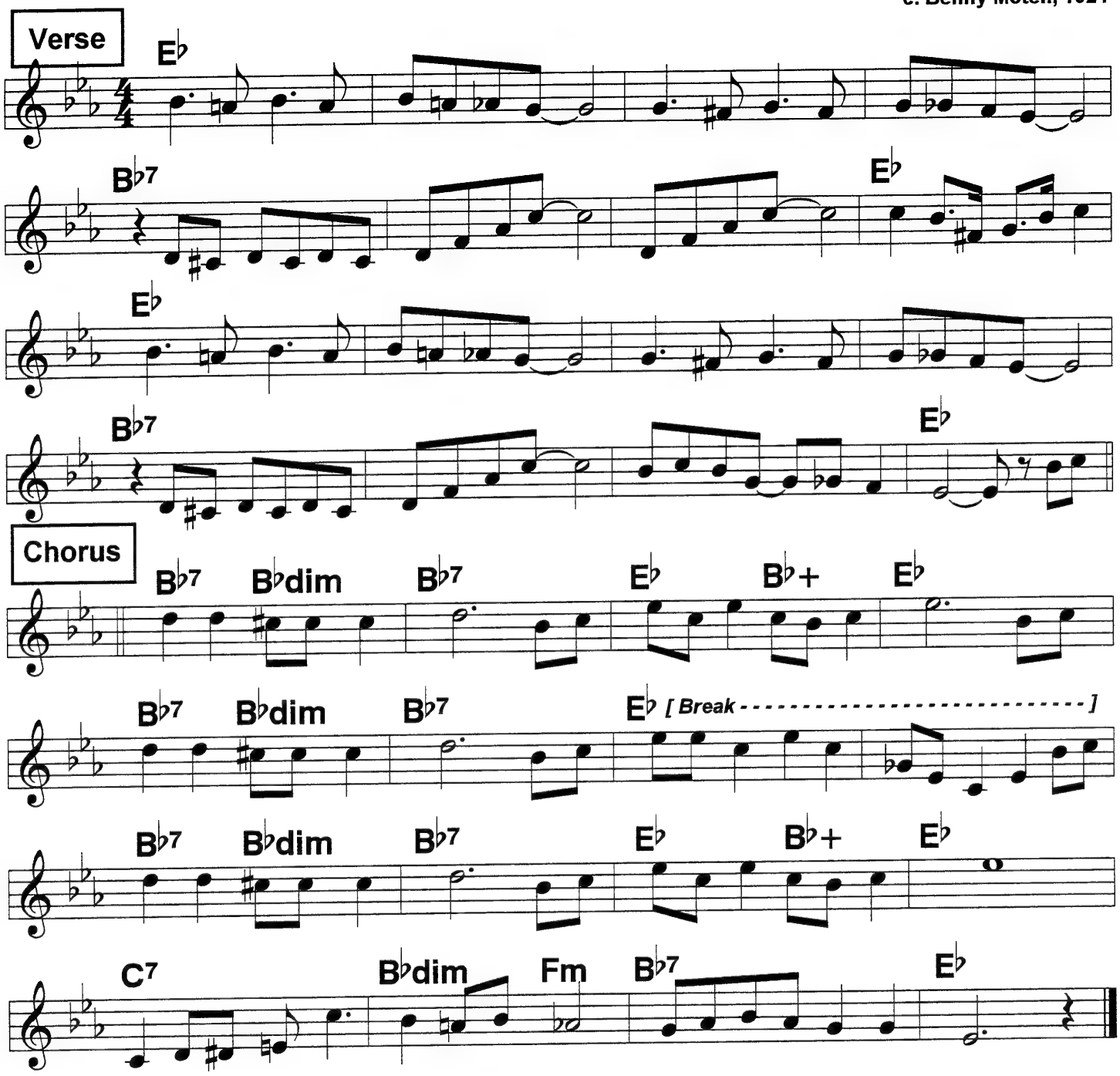
Bix; c. Quicksell, 1927



South

4/4 swingy
♩ = 150

c. Benny Moten, 1924

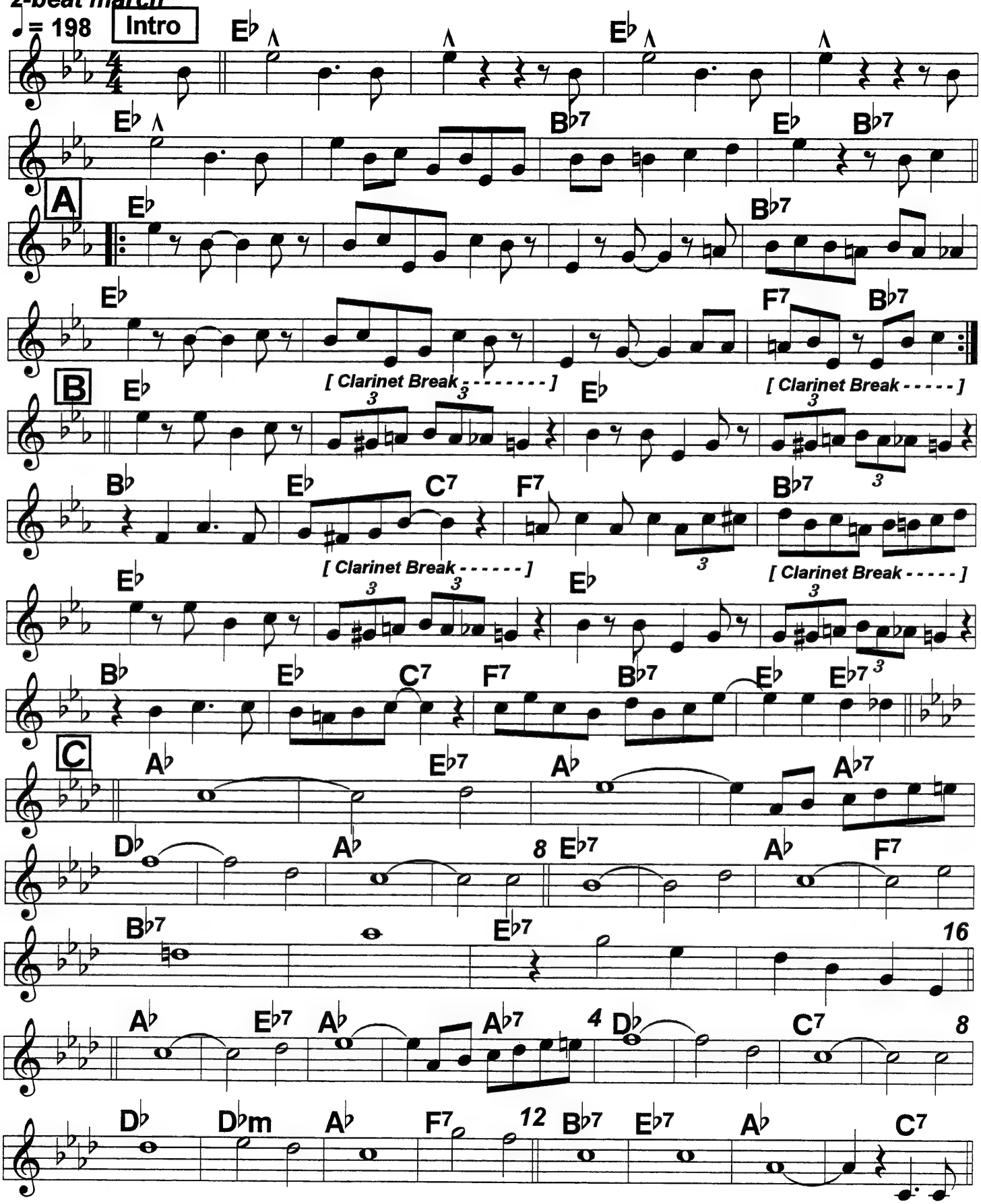


Some bands play Verse-Chorus each time; others do Verse, round of choruses 2 X each, V C (C)

180 South Rampart Street Parade (1)

2-beat march

♩ = 198



South Rampart Street (2)

Next page same as this.

D Dogfight

Fm | B♭m | C7 | G7 | Fm | E♭7 | A♭ | D♭ | B♭7 | B♭dim | B♭7 |

E Solos

E♭ | B♭7 | E♭ | E♭7 | A♭ | E♭ | B♭7 | E♭ | C7 | F7 | B♭7 | E♭ | B♭7 | E♭ | E♭7 | A♭ | G7 | A♭ | A♭m | E♭ | C7 | F9 | B♭7 | E♭ | 1. B♭7 | 2. E♭7 |

Do Solos

To OUT

Next page also p. 2, so turn when convenient

South Rampart Street (2)

This page same as previous page

D Dogfight

Fm | B♭m | C7 | G7 | Fm | E♭7 | A♭ | D♭ | B♭7 | B♭dim | B♭7

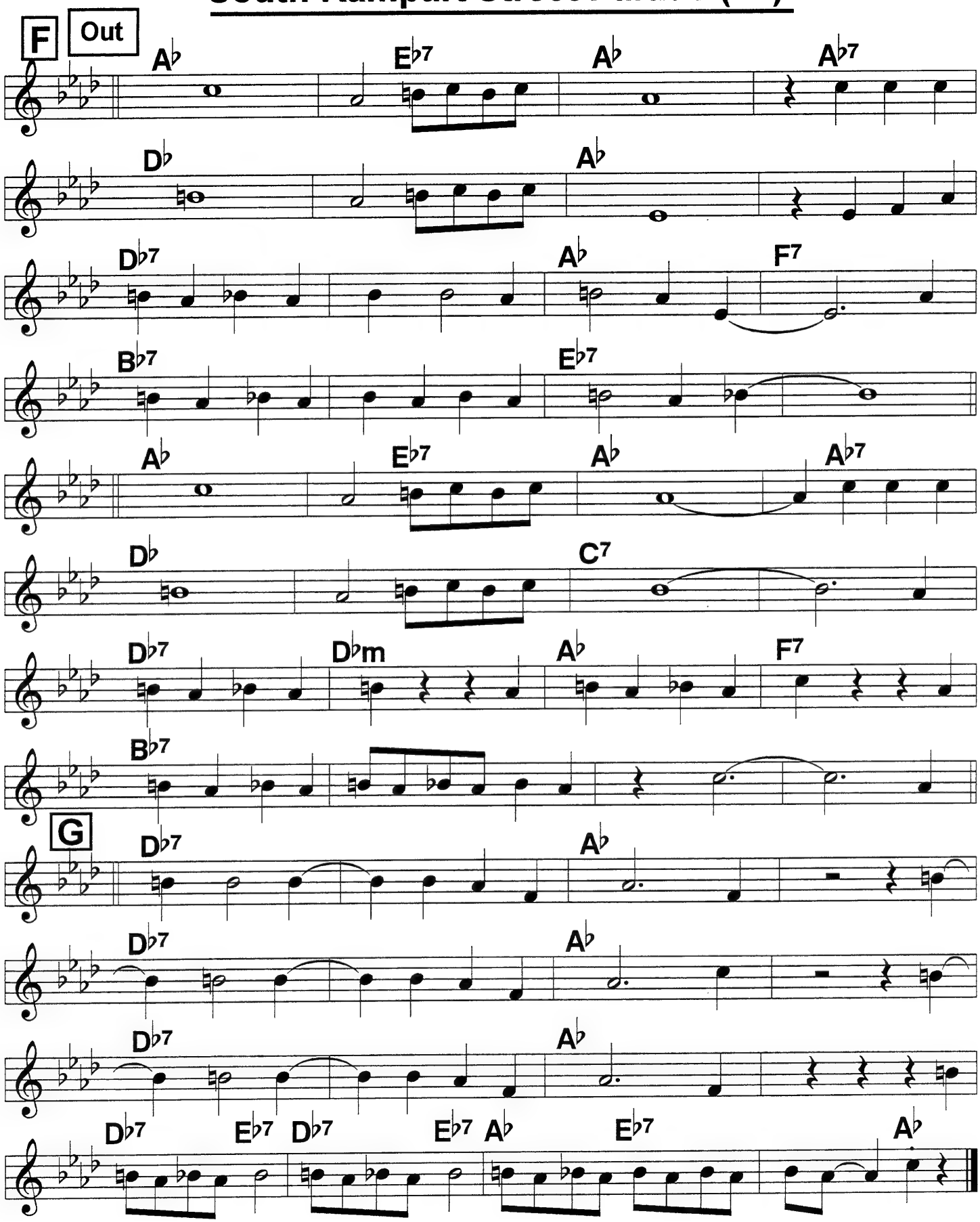
E Solos

E♭ | B♭7 | E♭ | E♭7 | A♭ | E♭ | B♭7 | E♭ | C7 | F7 | B♭7 | E♭ | B♭7 | E♭ | E♭7 | A♭ | G7 | A♭ | A♭m | E♭ | C7 | F9 | B♭7 | E♭ | 1. B♭7 | 2. E♭7

Do Solos

To OUT

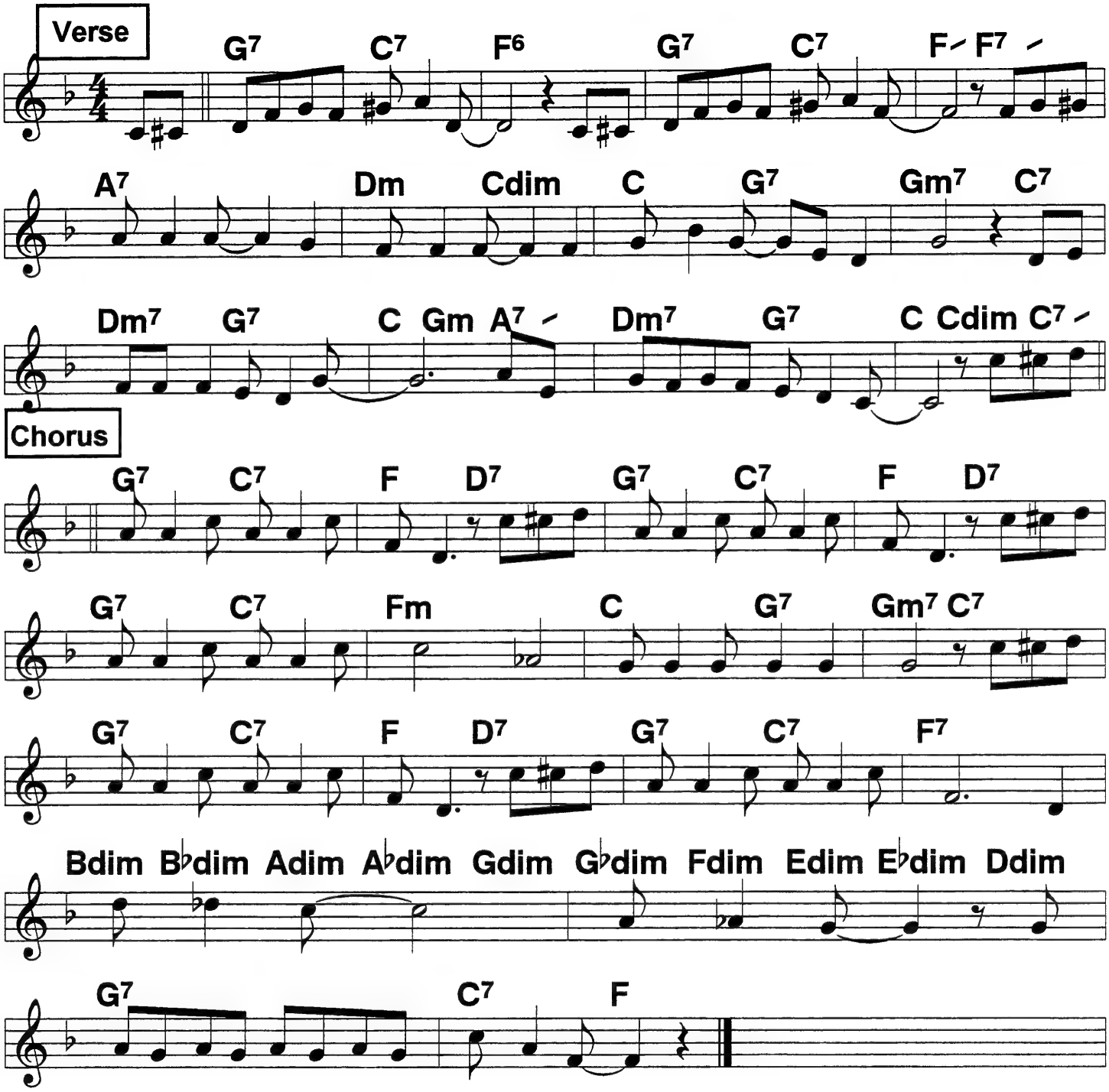
South Rampart Street Parade (3)



181 Squeeze Me

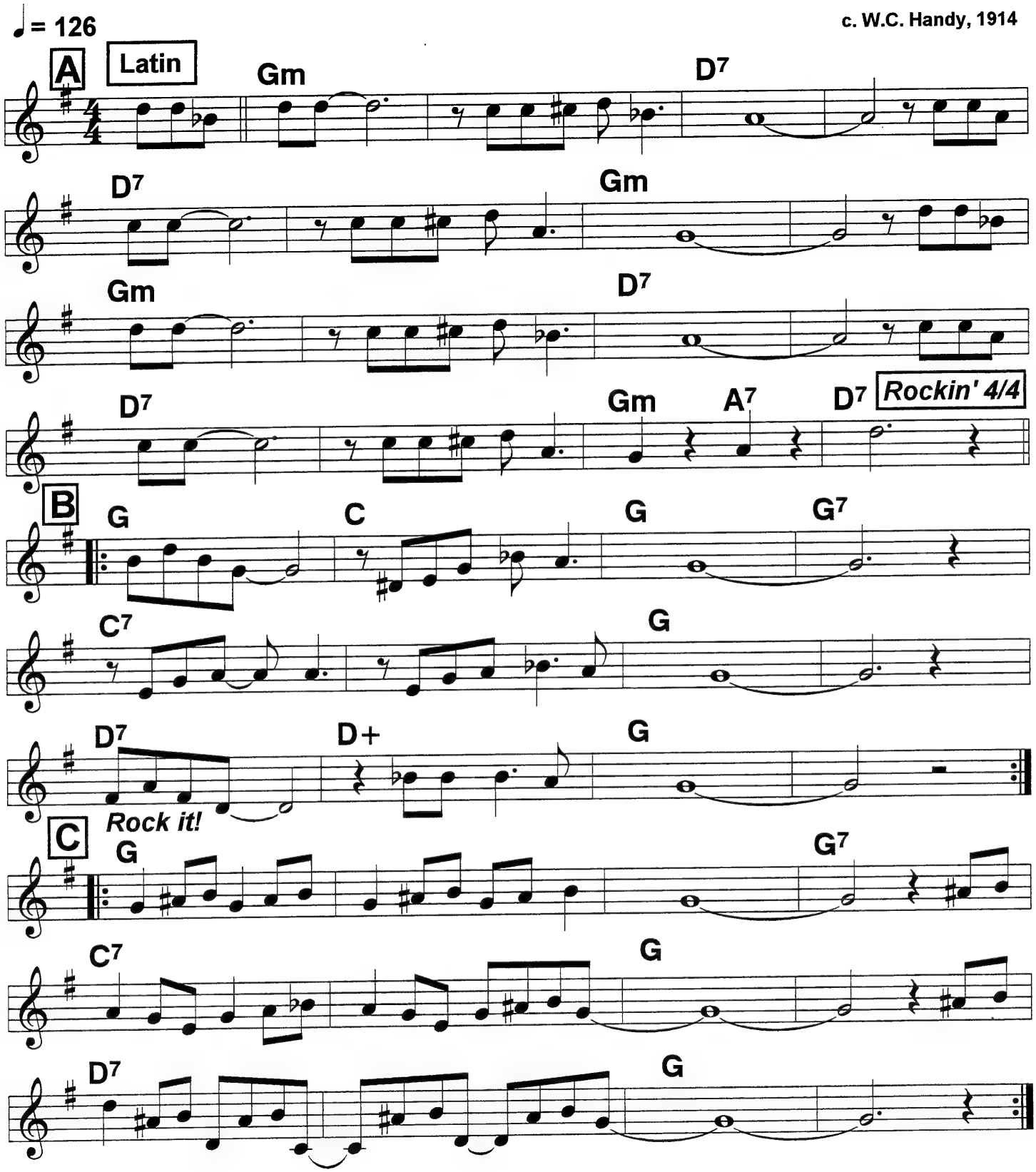
4/4 Sweetly
♩ = 100

c. Waller, 1929



St. Louis Blues

c. W.C. Handy, 1914

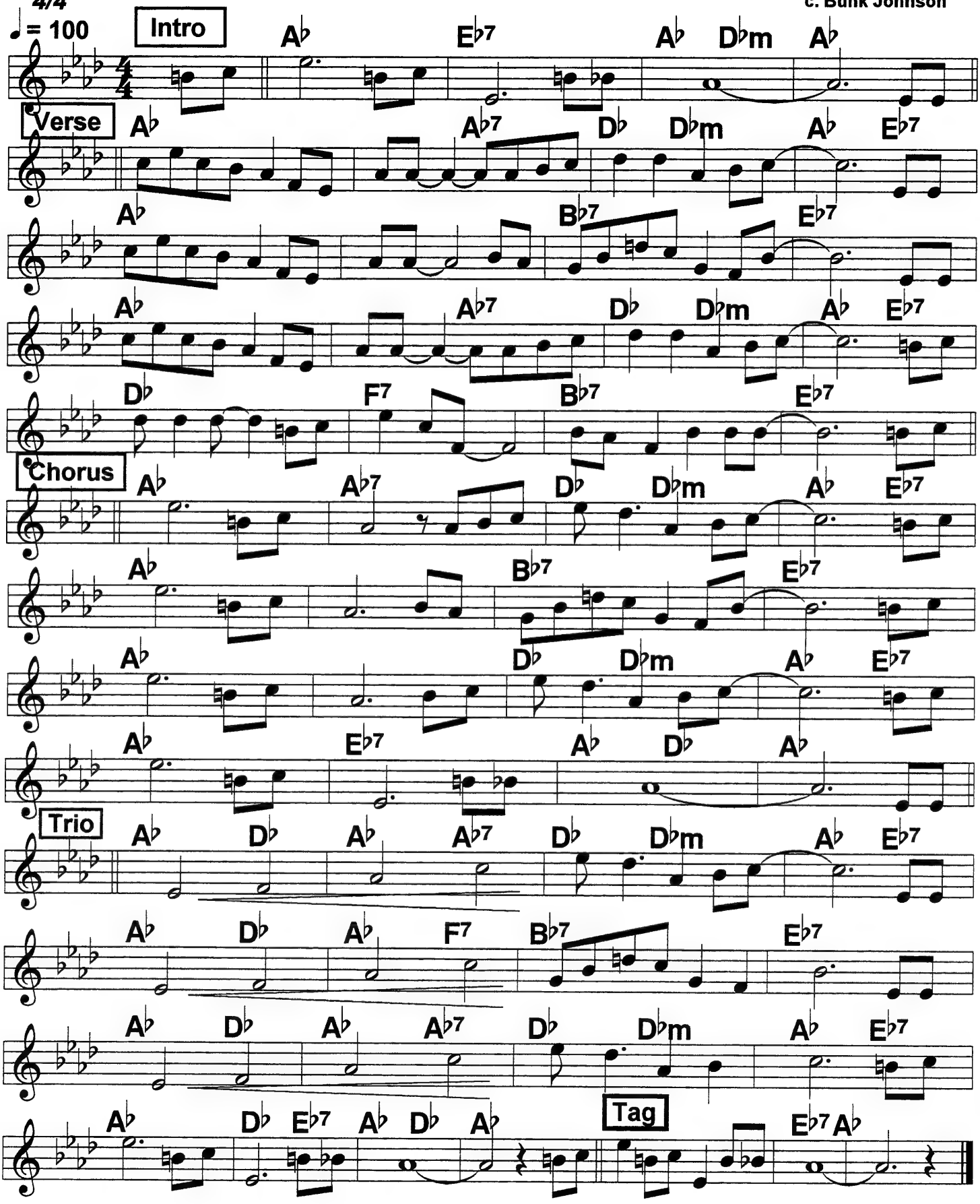


ROUTINE: A Latin (Habanera) rhythm, B B, C C, Solos on C, A Latin B C C
Vary the rhythmic feel: boogie B, square 4/4 C with staccato strokes...

183 Storyville (Bienville) Blues

Watters, Murphy;
c. Bunk Johnson

4/4
♩ = 100

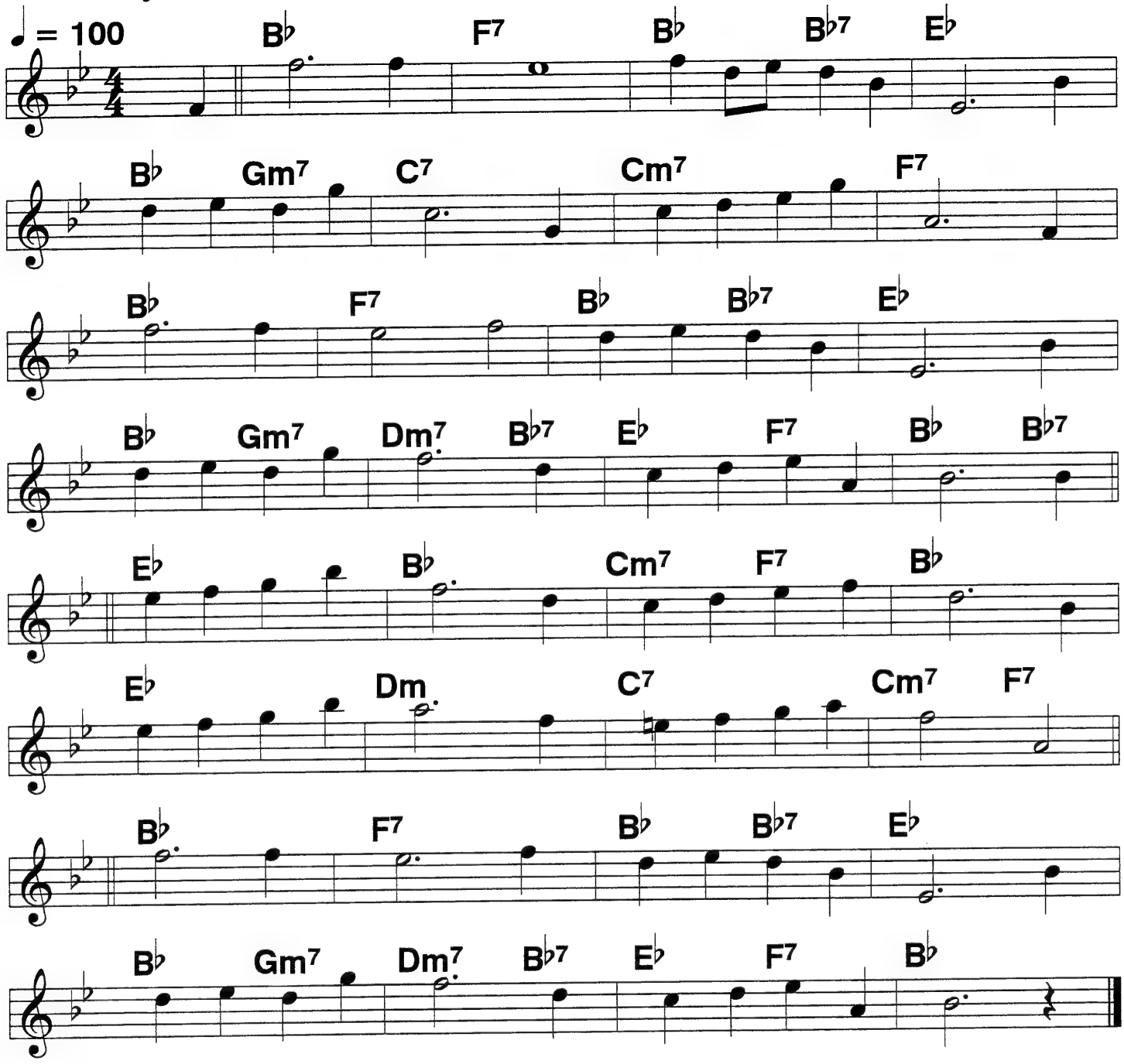


Stranger On the Shore

Clarinet special

Aker Bilk classic, 1962

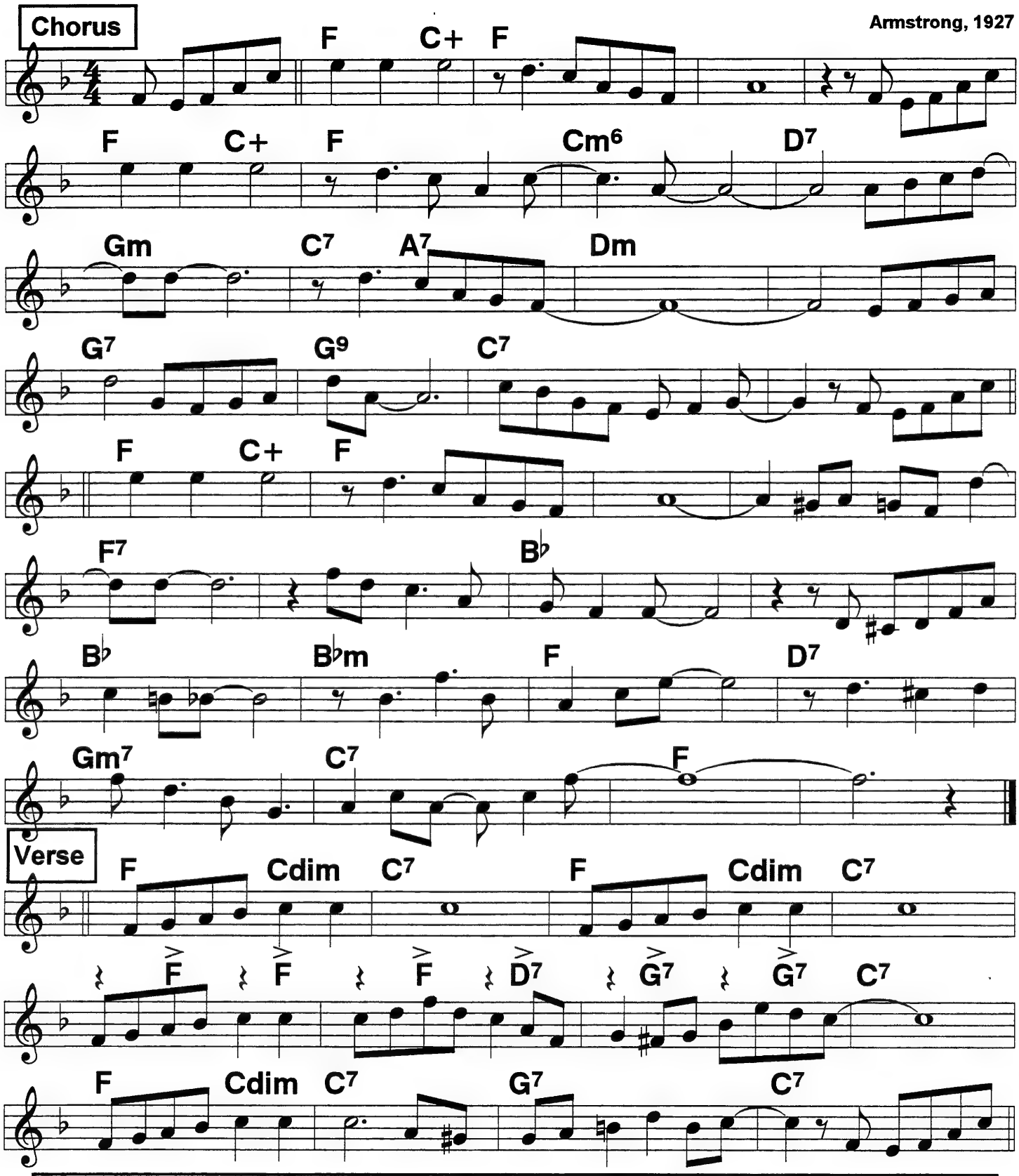
4/4 Play lines 1-4, 7-8 an octave down



185 Struttin' With Some Barbeque

♩ = 202 *4/4; bossa nova*

Armstrong, 1927

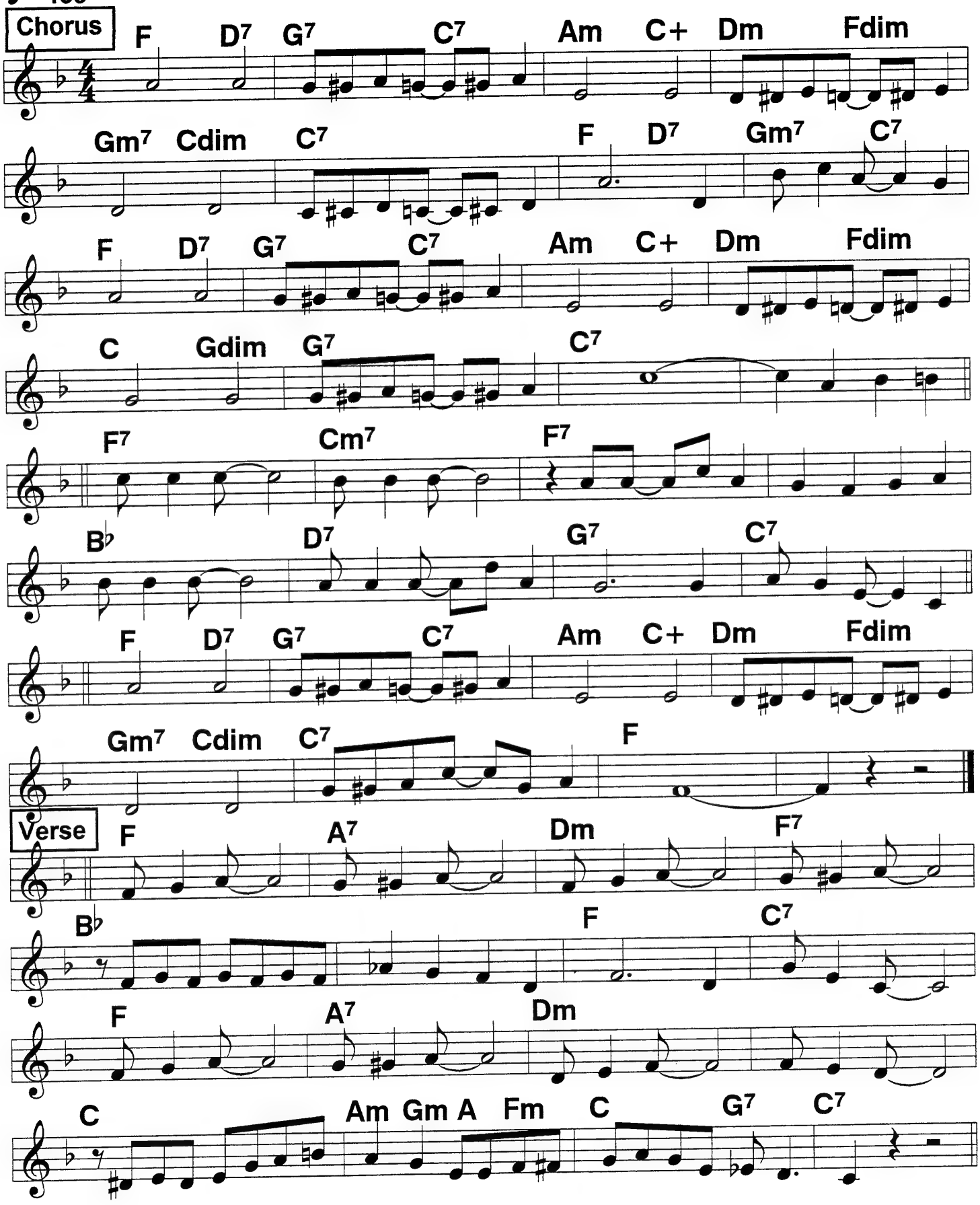


Melody phrasing is approximate. Lines 1, 5 of Chor., line 1 of Ver. are basic.

Sugar

Light 4/4, lilting 2-beat
♩ = 138 ♩ = 128

Bix, c. 1926

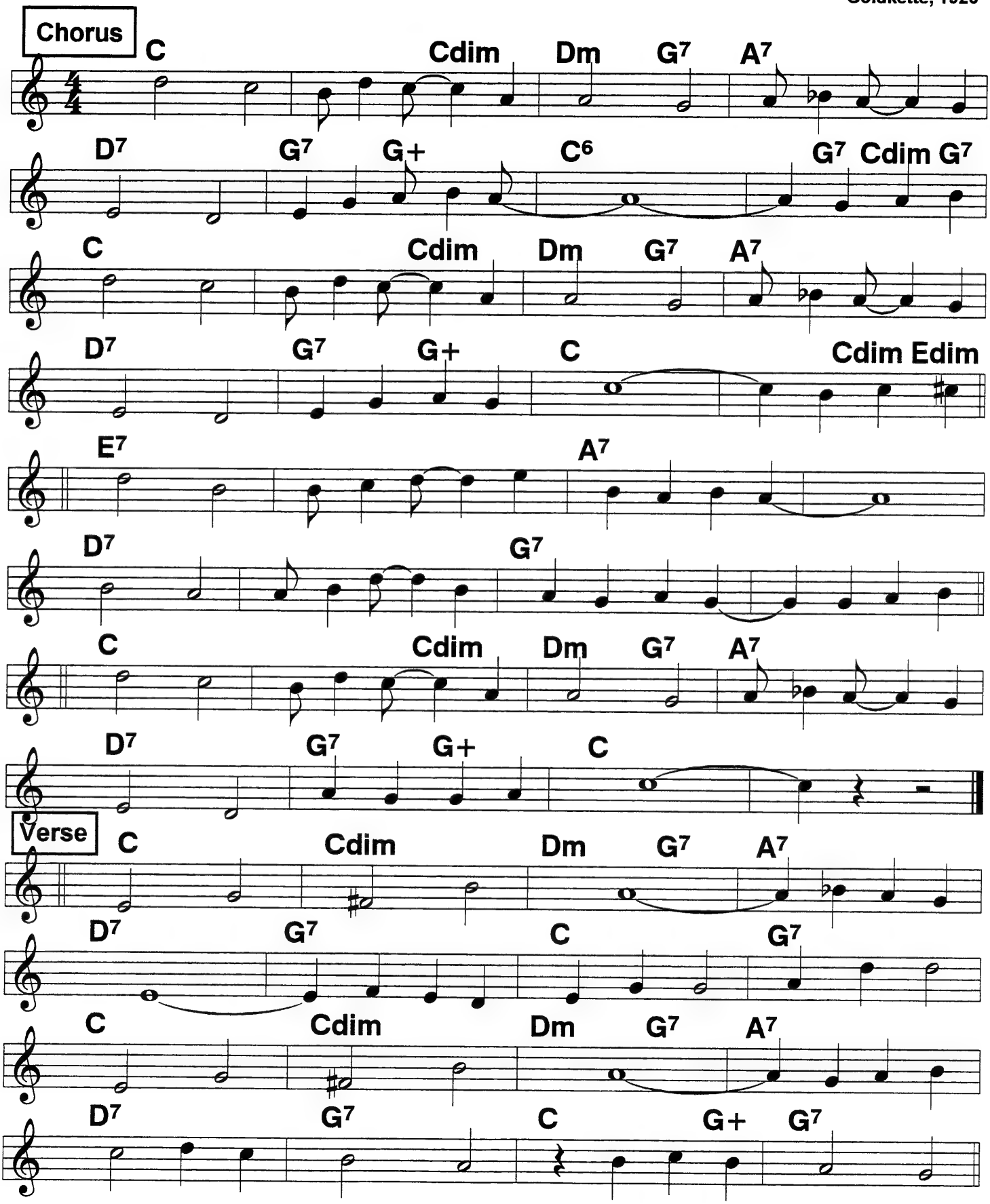


187

Sunday

♩ = 182 *2-beat*

Goldkette, 1926

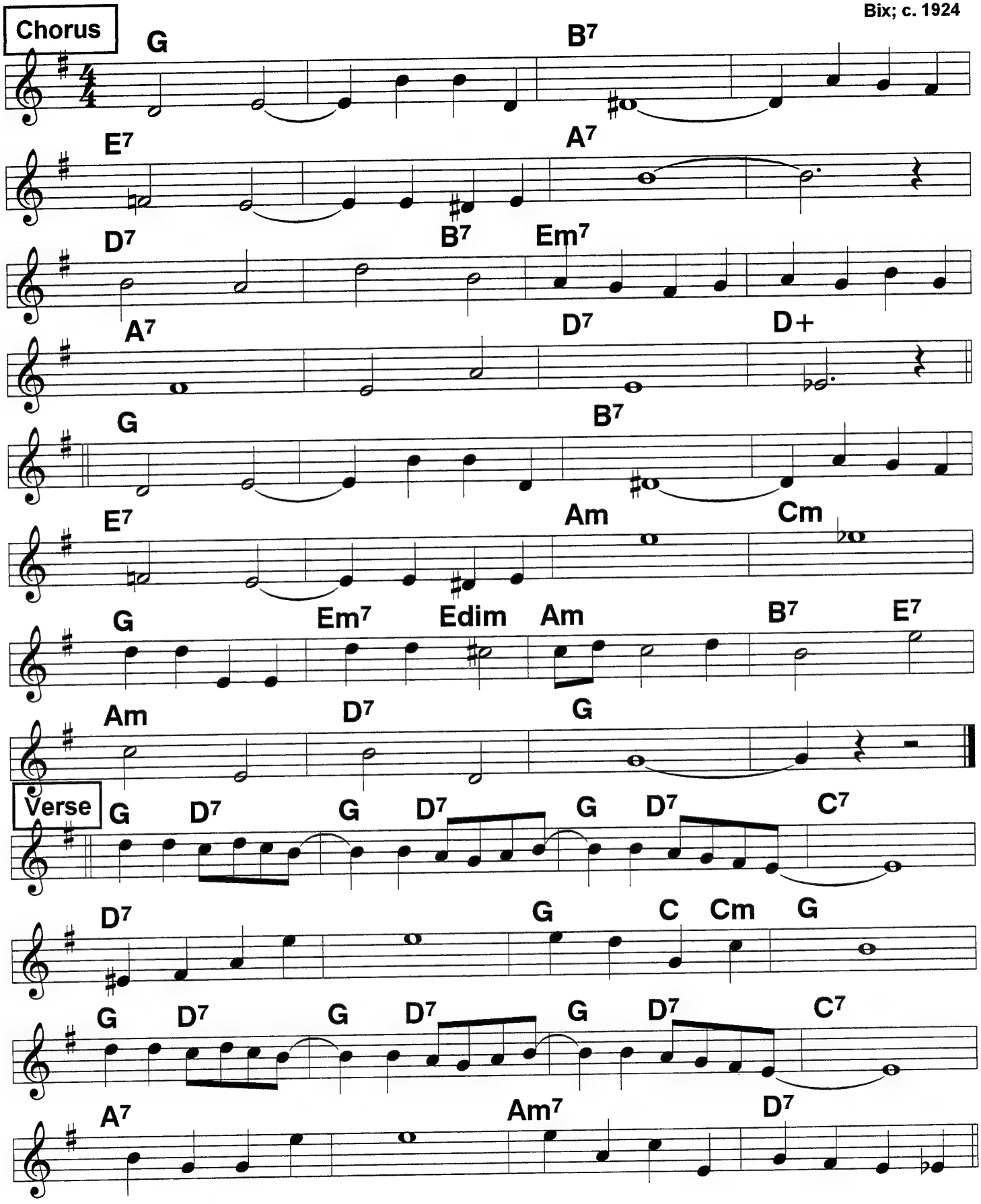


Susie

♩ = 202 *2-beat*

Bix; c. 1924

Chorus



Verse

189

Swanee (1)

♩ = 218 *2-beat*

c. Gershwin, 1924

Verse

Fm B♭m Fm C7

Fm B♭m7 Fm

B♭ Fm B♭ Fm 4 Fm

1. Fm C C7 2. C7 Fm G7 D♭m

Chorus

F F+

B♭ C9 F C7

F D♭7 C7 Gm C7

C7 F C7

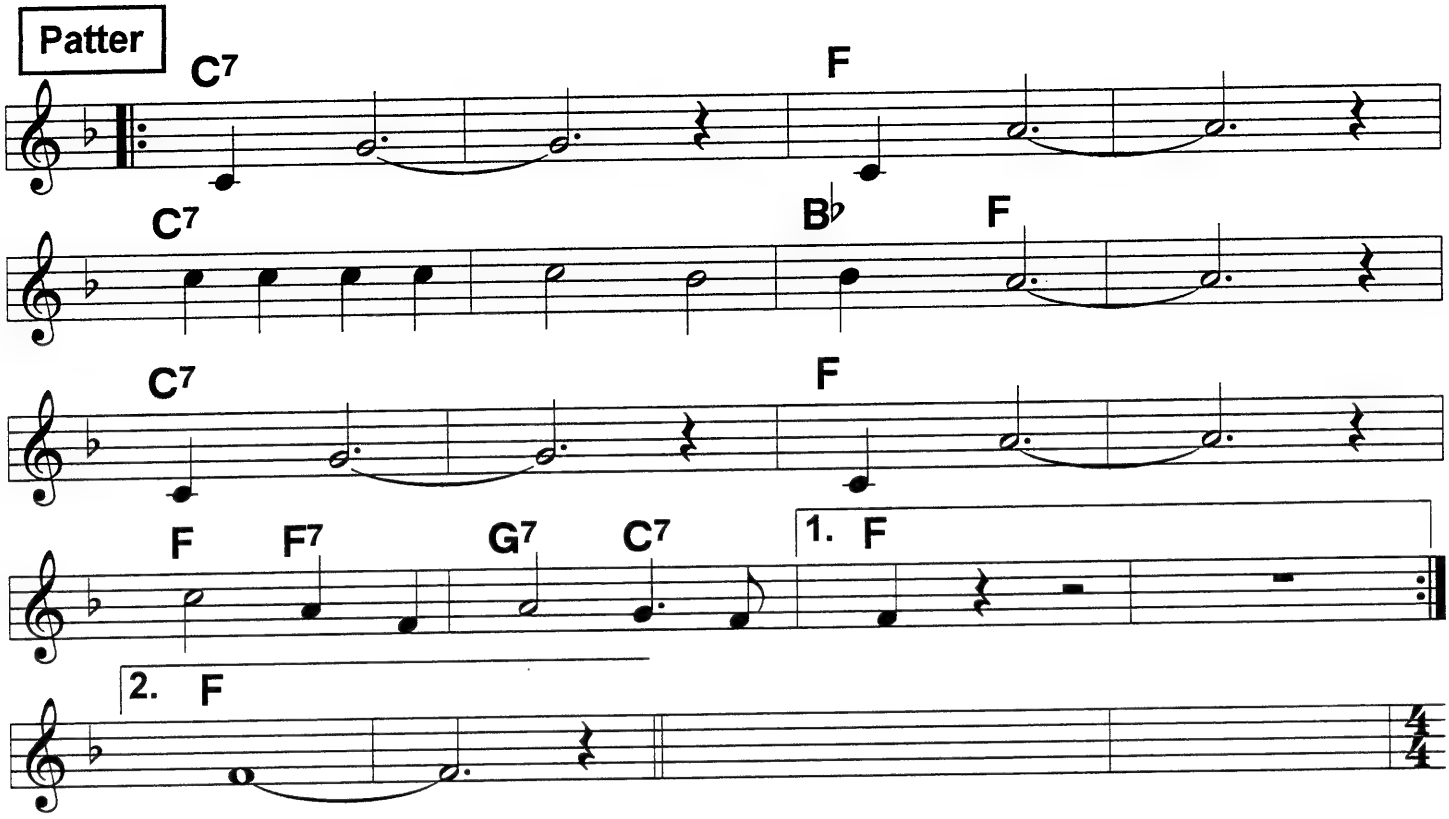
F F+

B♭ C9 F C7

F F+ B♭ Cdim

C7 F (C7)

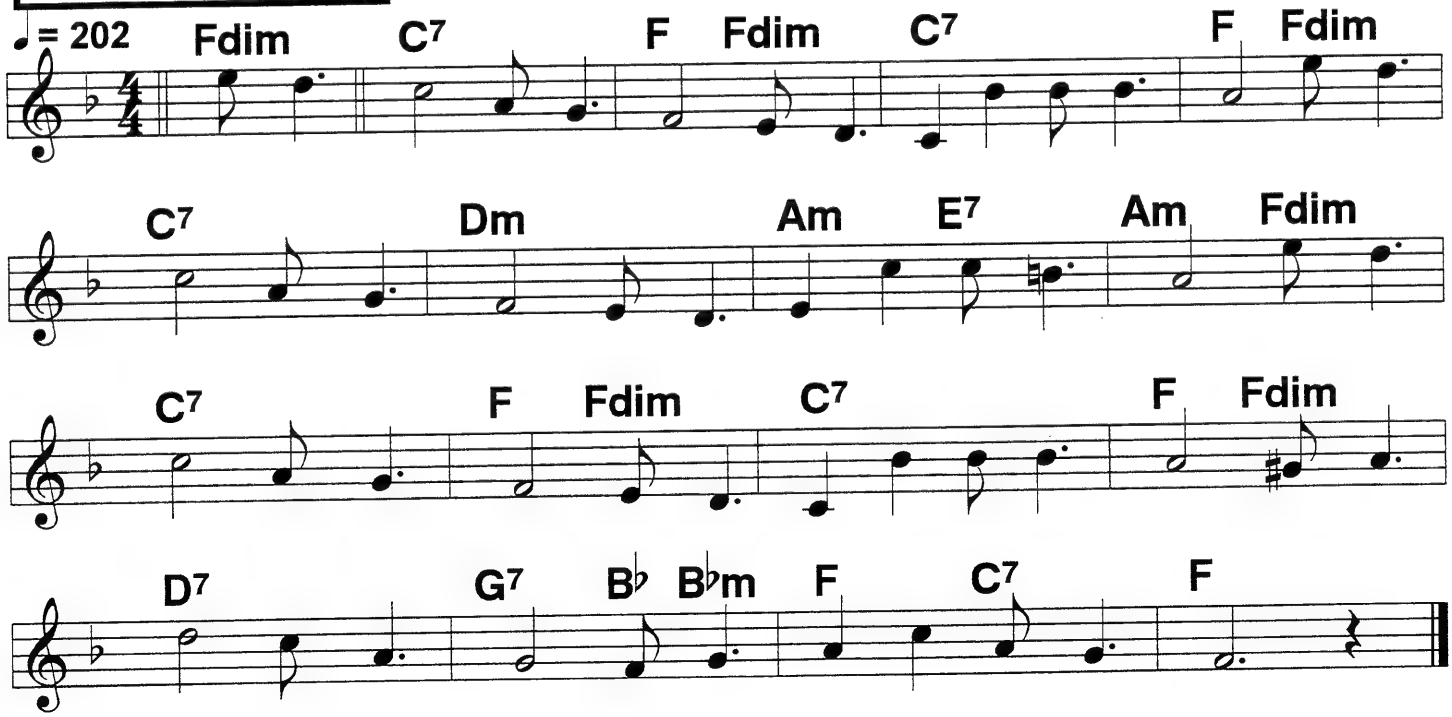
Swanee (2)



Sweetie Dear

Fast

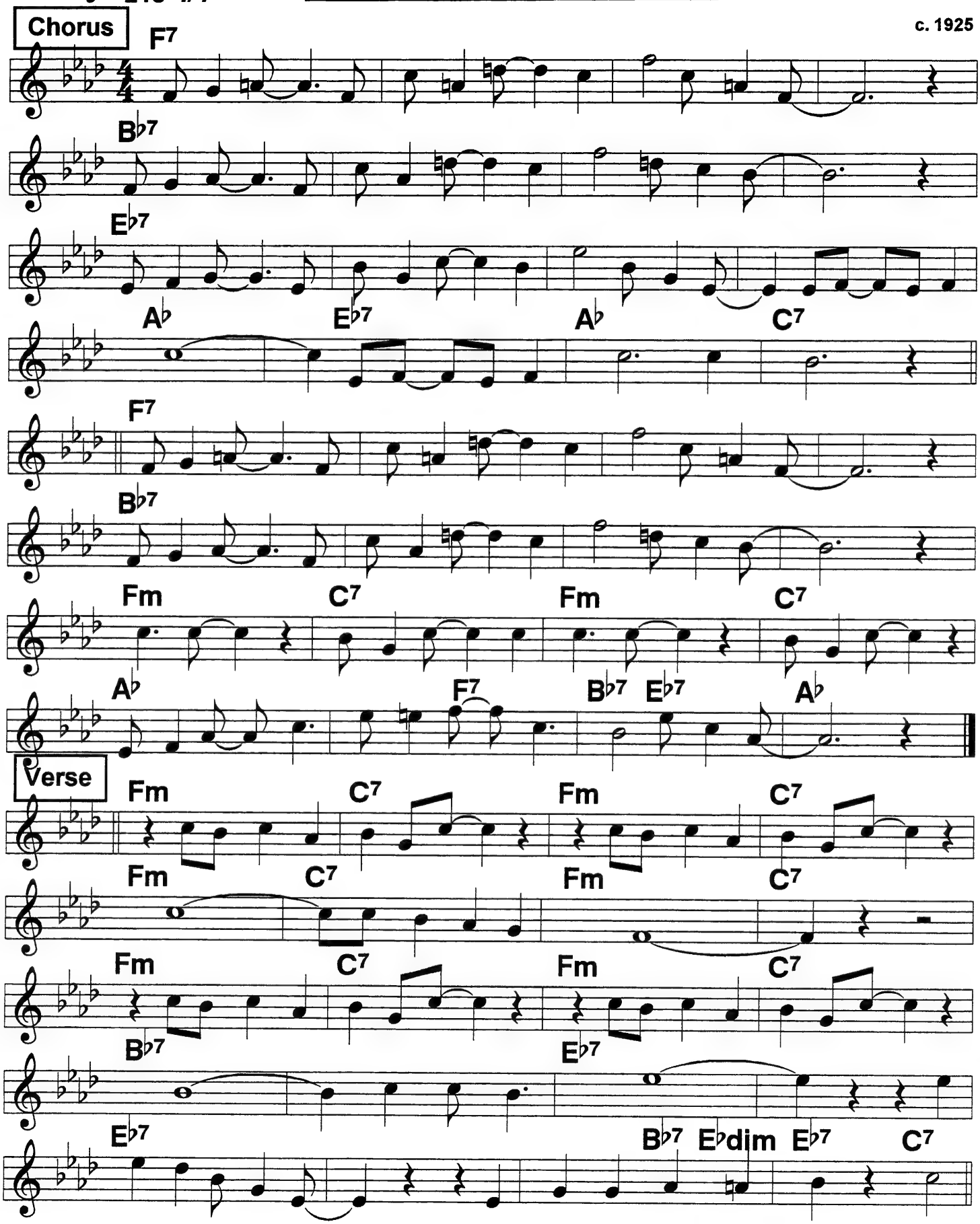
Bechet, 1932; c. 1906



Sweet Georgia Brown

♩ = 218 4/4

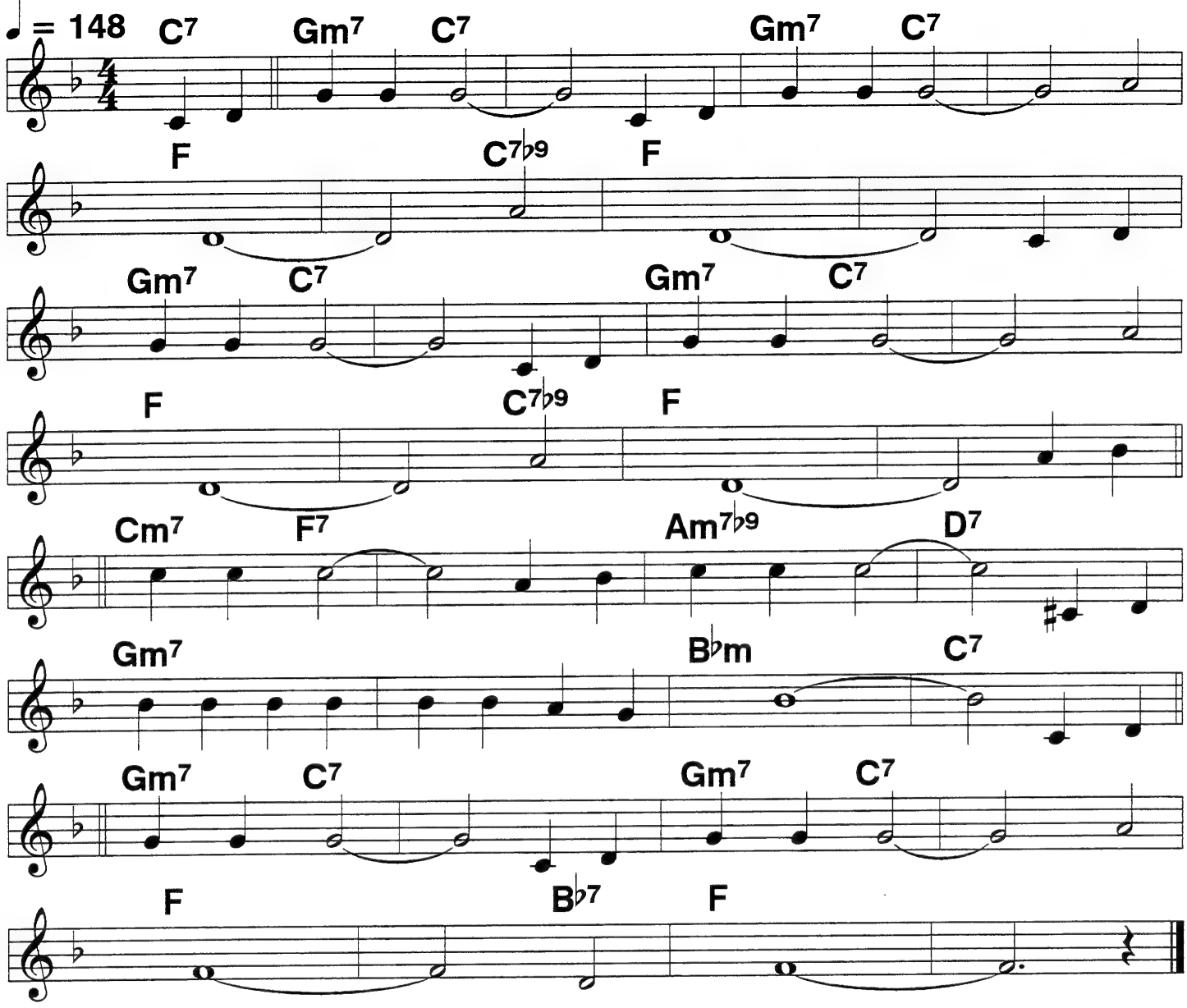
c. 1925



Sweet Sue, Just You

Lilting 2-beat; light 4/4 depending on tempo

Jimmy Noone; c. 1928



(Ev'ry) Star above/ // knows the one I love/ //sweet /
Sue,/// // just/ you./// // and the
Moon on high/ //knows the reason why/ //Sweet/
Sue,/// // just/ you./// // No one

Else it seems/ //ever shares my dreams/ //and with-
Out you, dear, I don't know what I'd do./// //In this

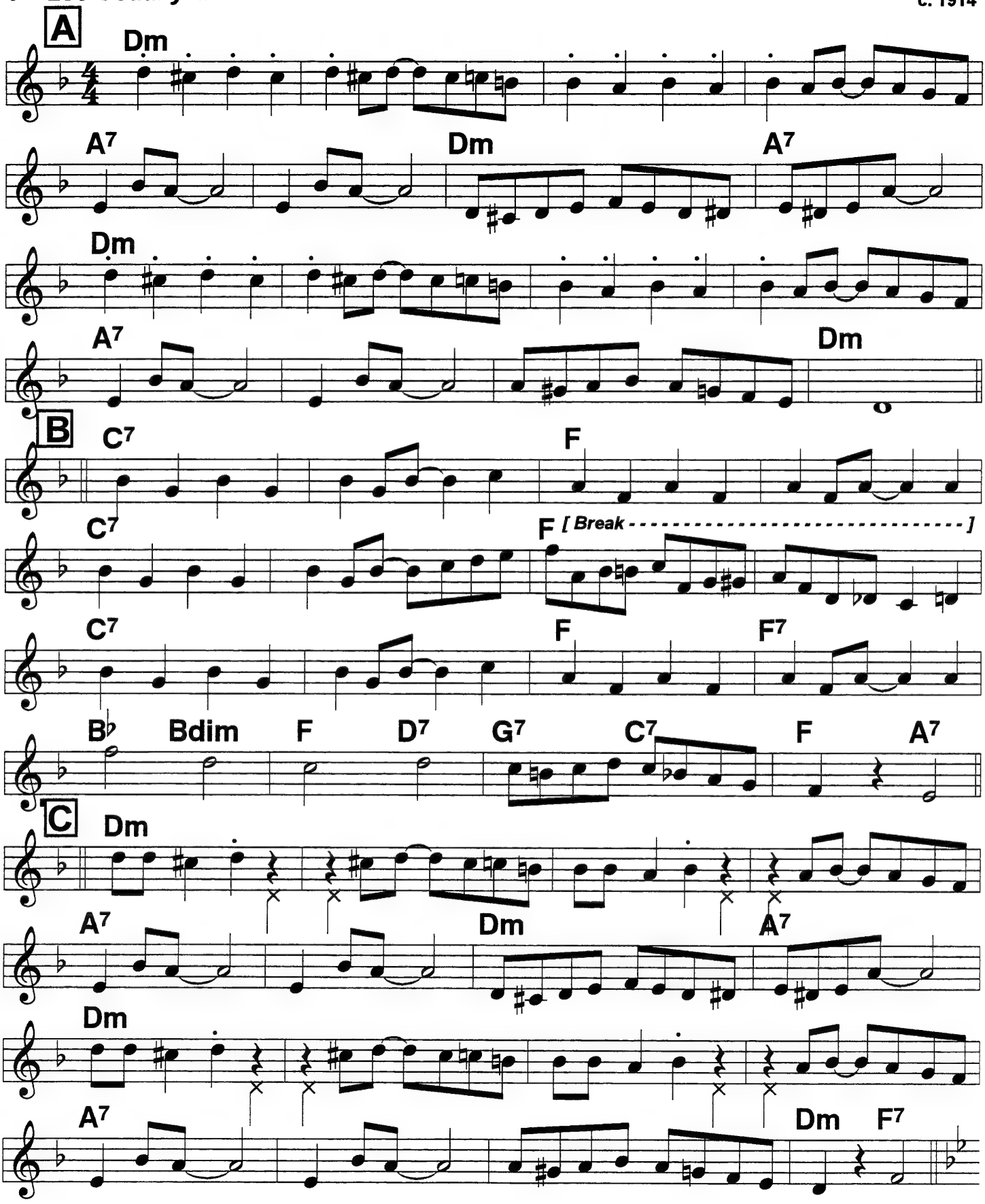
Heart of mine/ //you live all the time//
Sue,/// // just/ you./// ///||

192

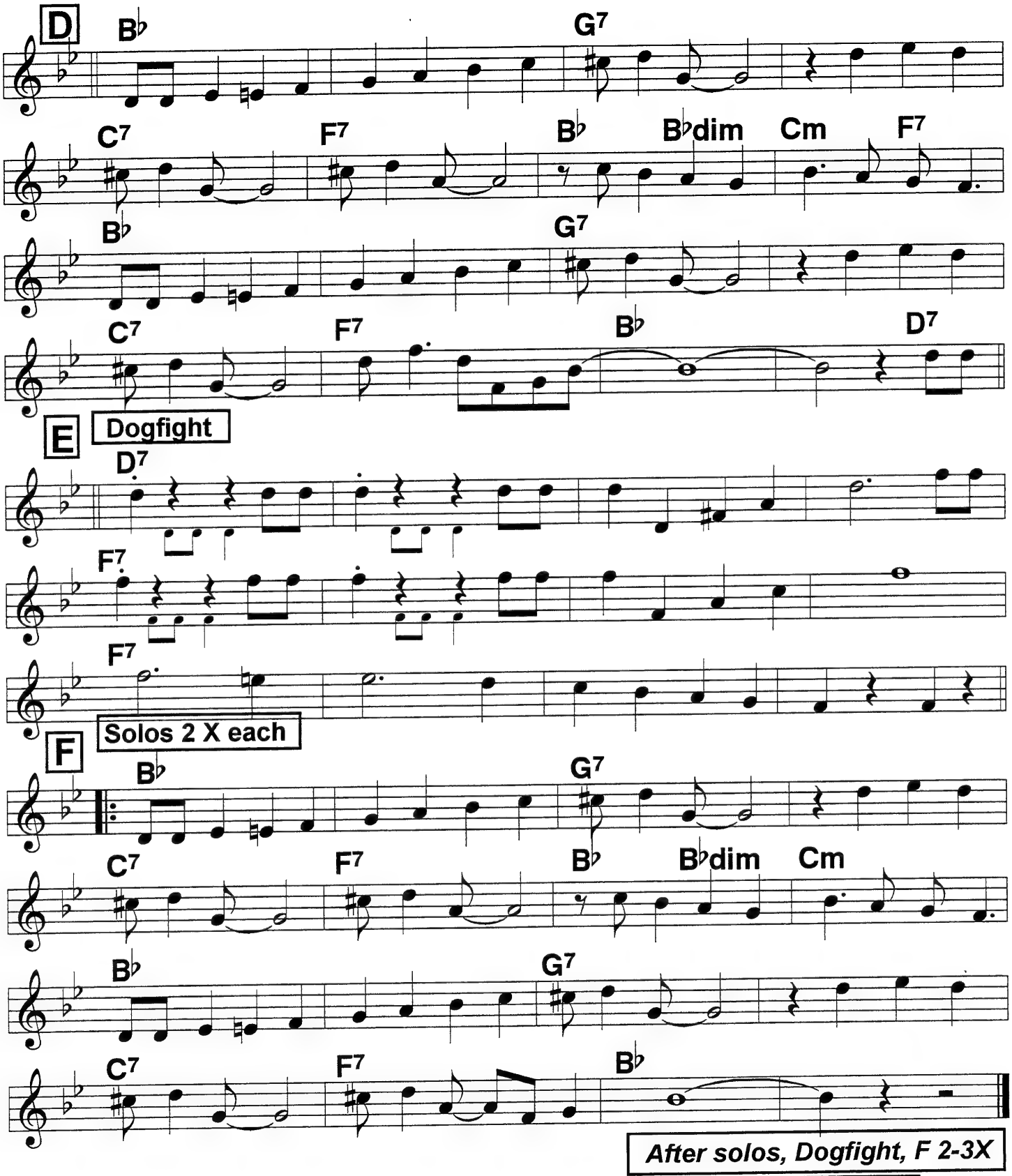
That's A-Plenty (1)

♩ = 200 *Usually 4/4*

c. 1914



That's A-Plenty (2)



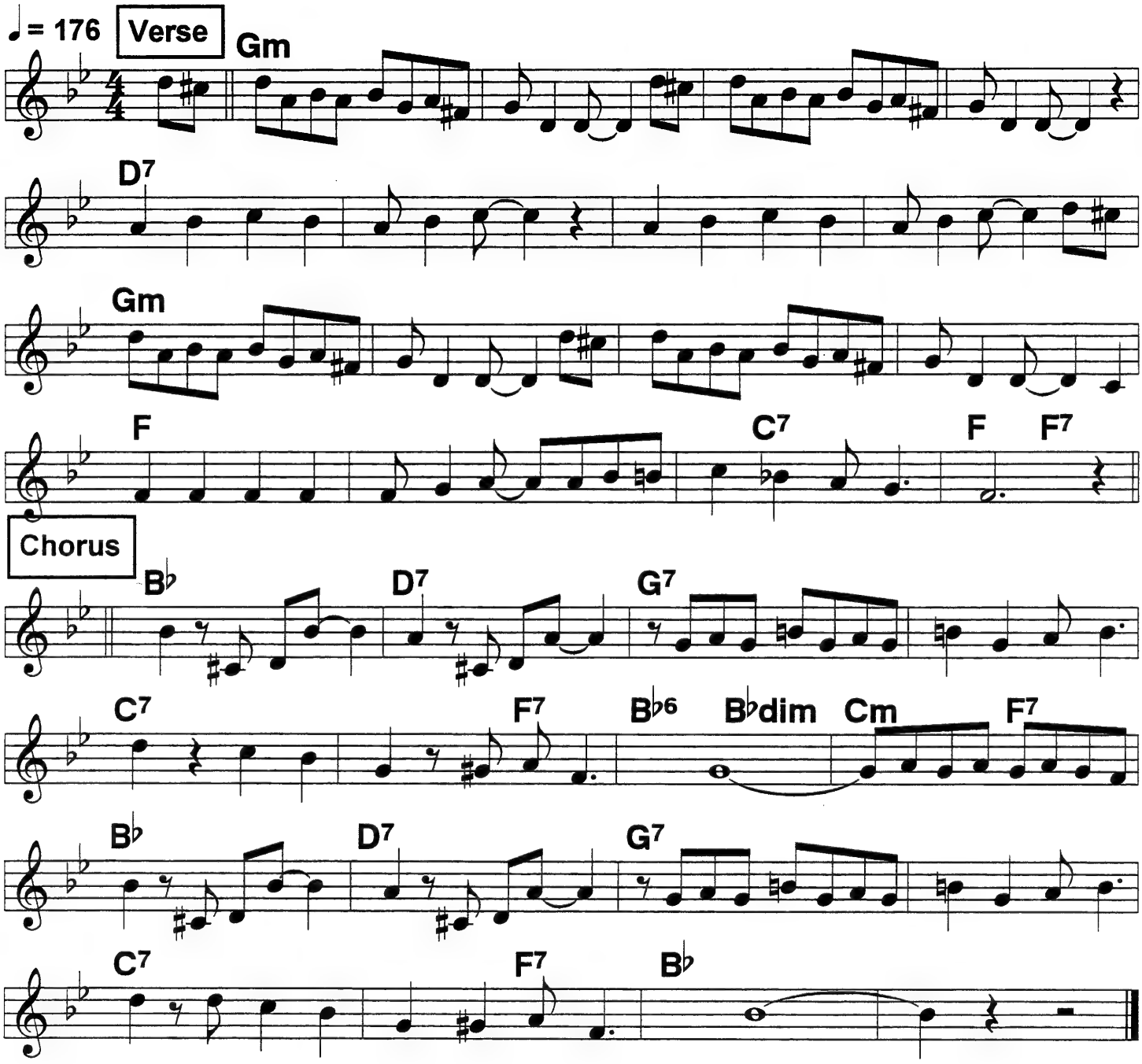
Dixieland DOUBLE ending or 4 bar drum tag + 4-bar Band tag

That Da-Da Strain

NORK, Mugsy Spanier,
Ethel Waters; c. 1922

4/4 Swingy

♩ = 176



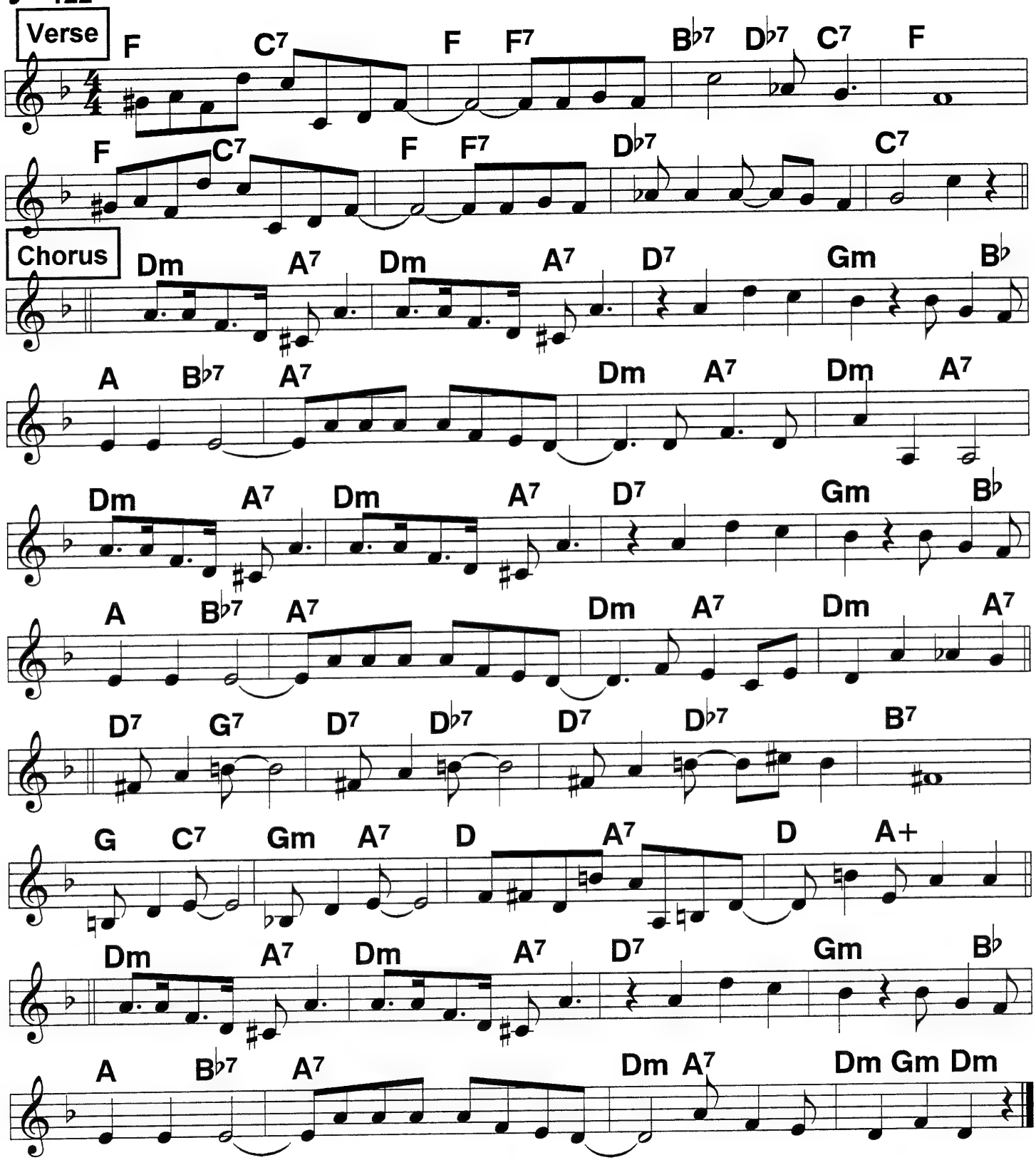
Routine: Verse, Chorus, V, solos on C 2 X each, V C 2-4 X

No standard chorus melody on records, though the Verse is usually played essentially as written. Ours is from the 1922 sheet music (in C).

There Ain't No Sweet Man Worth the Salt Of My Tears

4/4 or 2-beat
♩ = 122

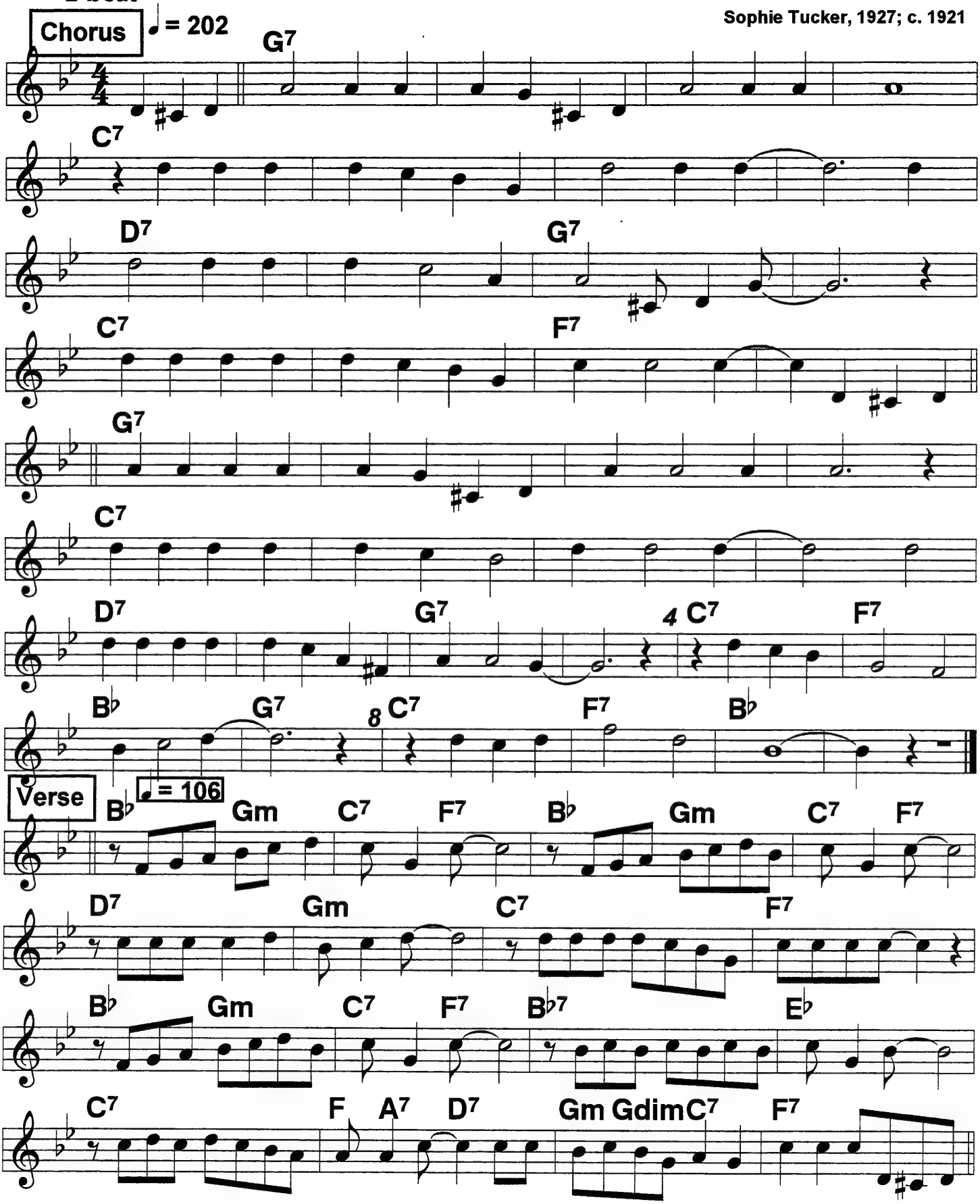
Bix, Bing Crosby 1928;
Bobby Darin, 196?



195 There'll Be Some Changes Made

2-beat

Sophie Tucker, 1927; c. 1921

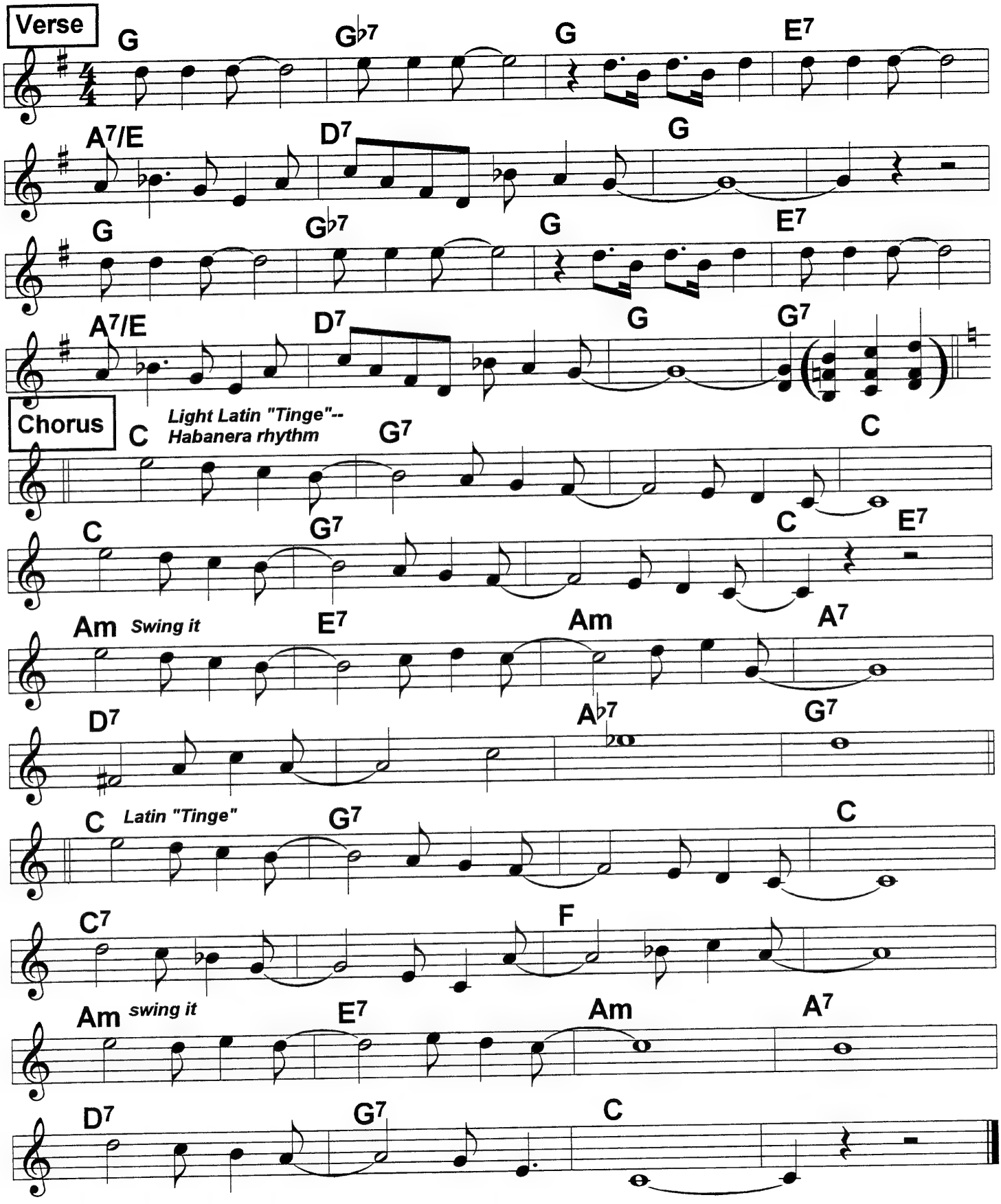


Tia Juana

♩ = 135

4/4. Don't overdo the "Latin tinge"

Bix, Morton; c. 1924

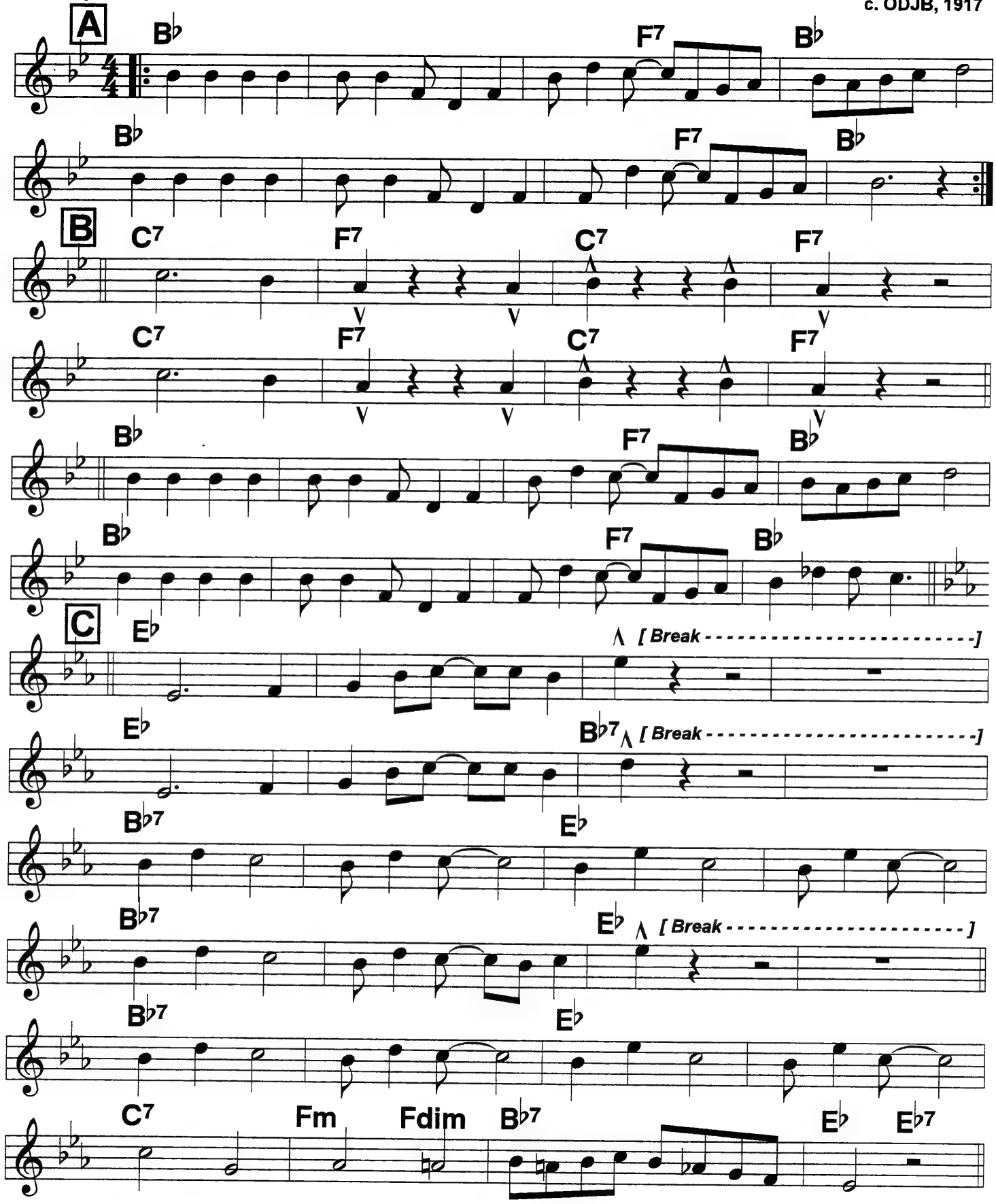


197

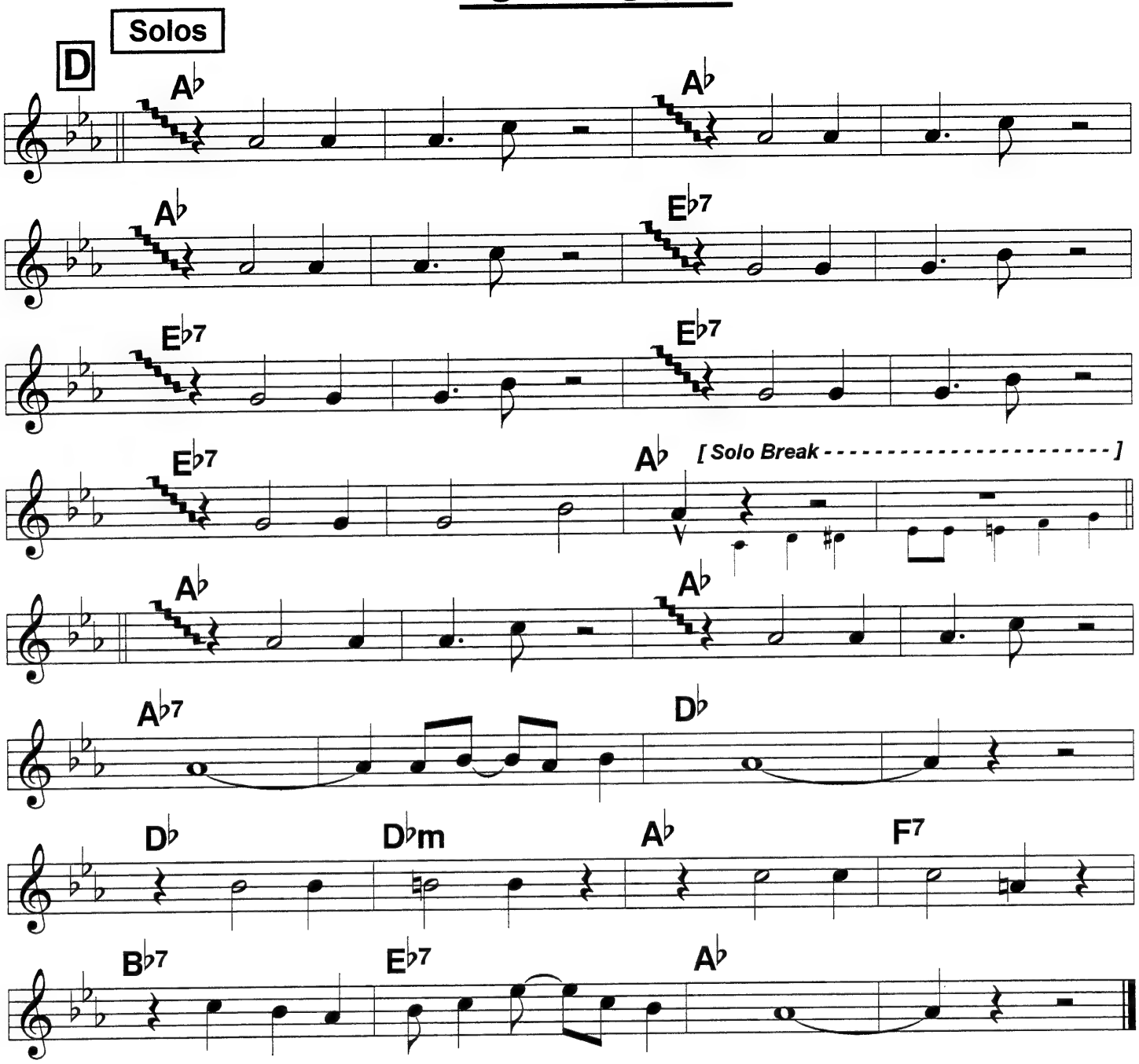
♩ = 210 *4/4*

Tiger Rag (1)

c. ODJB, 1917



Tiger Rag (2)

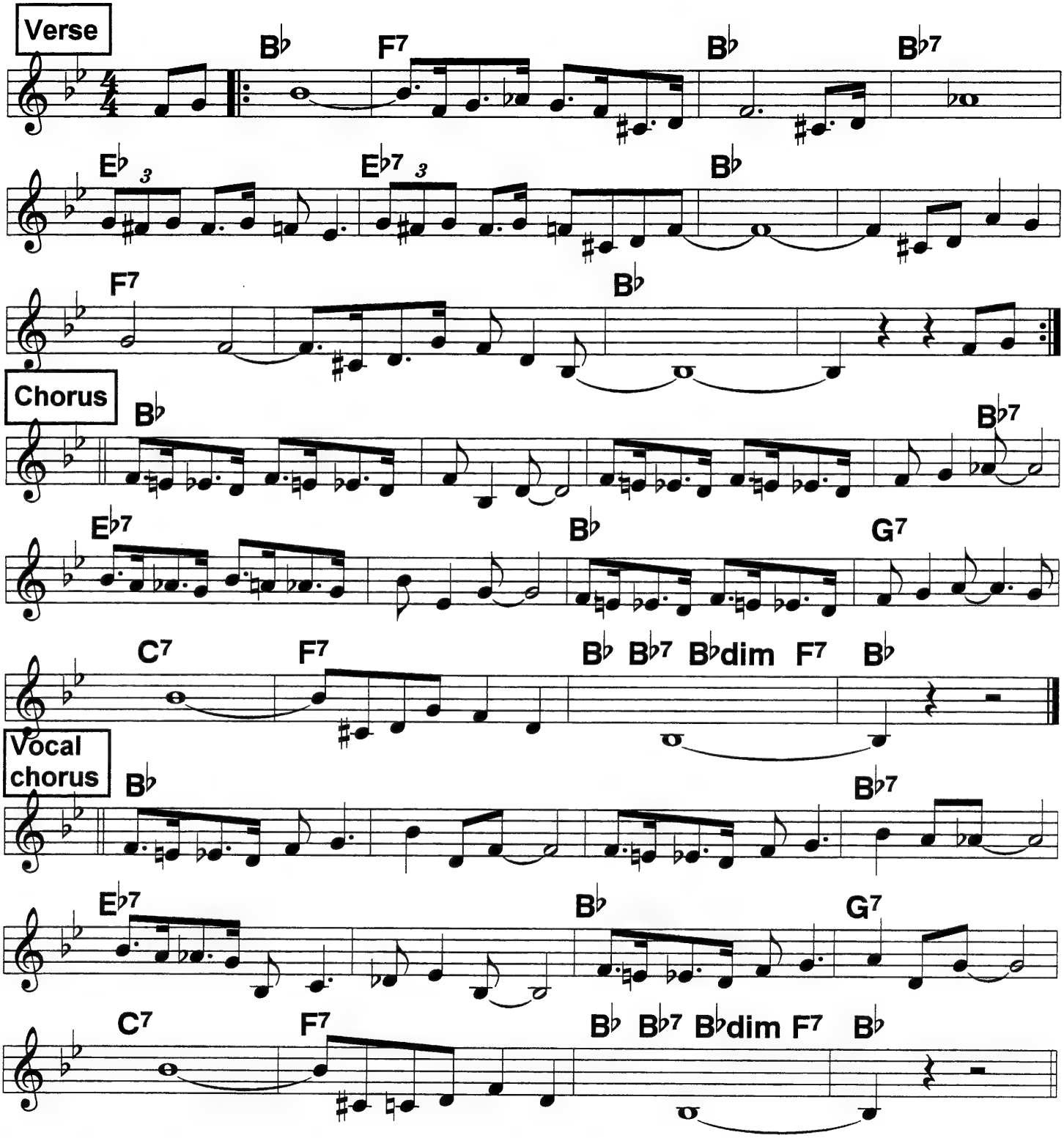


ROUTINE: There are several standard versions of A. This seems to be the most common. ODJB's is different. The Revival New Orleans bands had another.

Tin Roof Blues

4/4
♩ = 100

c. NORK, 1923



ROUTINE: Verse 2 X, Chorus, solos, Band V, C 1-2 X.
Vocal: V, C 1, C 2, Band C, solos, Vocalist does what she wants.

Tishomingo Blues

♩ = 104 4/4

c. S. Williams, 1917

Chorus

C+ F F7 B♭ F F7

B♭7 D♭7 F

C7 F D7

C Gdim G7 C7 [Break on SOLOS -]

F F7 B♭ F F7

B♭ B♭7 A7

Opt. 3's

F A7 Dm D♭7

F C7 B♭ B♭m F

Verse

F C7 F7

B♭ B♭m F

C7 G7 C7

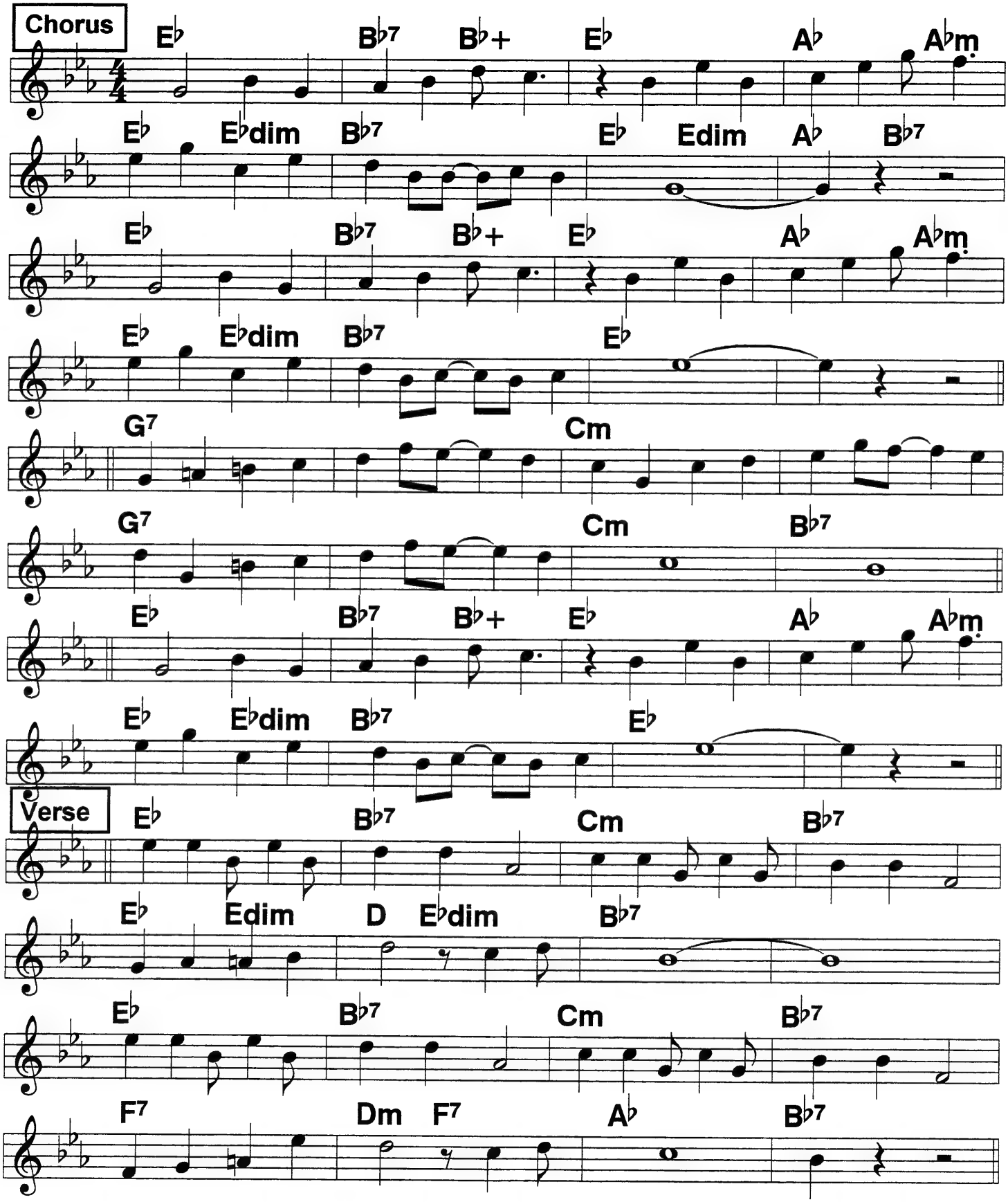
7th line optional 3's--just in & out choruses, or all choruses.

200

Too Busy

♩ = 178 *2-beat*

Armstrong, c. 1928

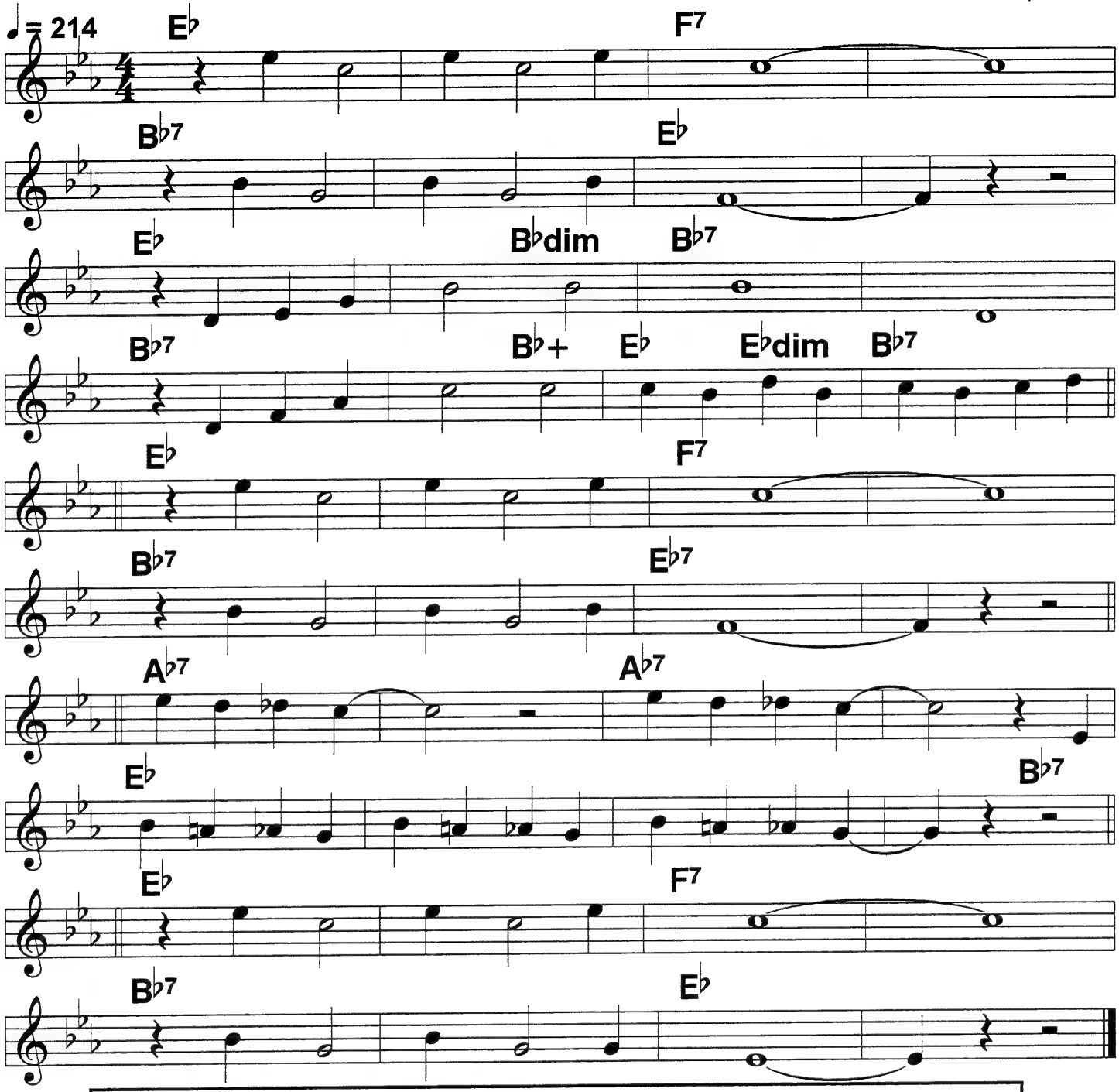


Toot Toot Tootsie

2-beat

♩ = 214

Al Jolson, c. 1922

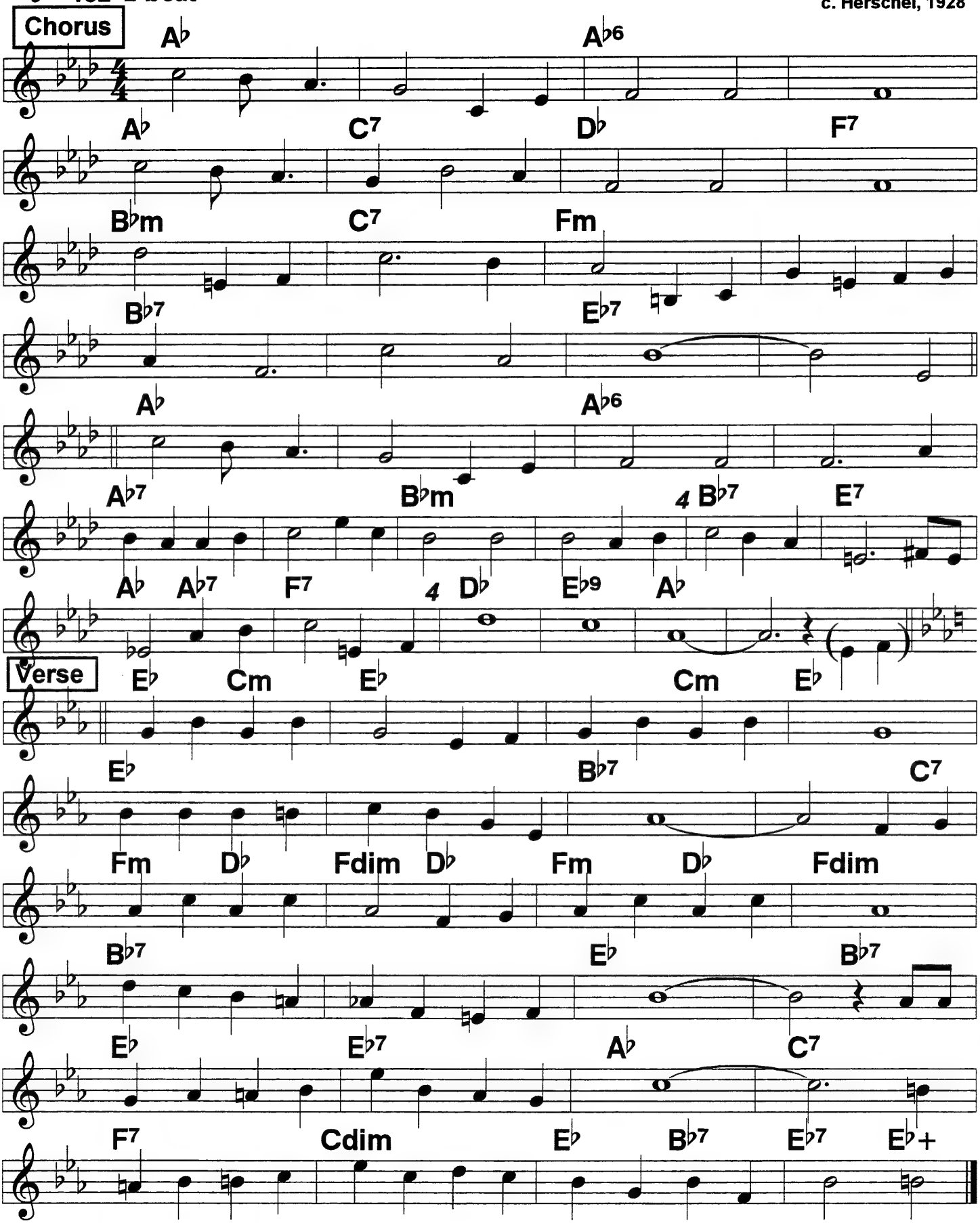


| Toot toot/ tootsie/ good- bye,/// ////
|Toot toot/ tootsie/ don't cry./// /|||
| The choo choo train/ that/ takes/// me///
| Away from you/ no/ words can tell how sad that makes me.
| Kiss me/ Tootsie/ and then,/// //// |do it/ over/ a- gain./// /|||
Watch for the mail, //|| I'll never fail //| if
You don't get a letter than you'll know I'm in jail. /|||
| Tut tut/ Tootsie/ don't cry,/// ////
| Toot toot/ Tootsie/ good- bye/// /|||

202 Torch, (When You Carry) The

♩ = 152 *2-beat*

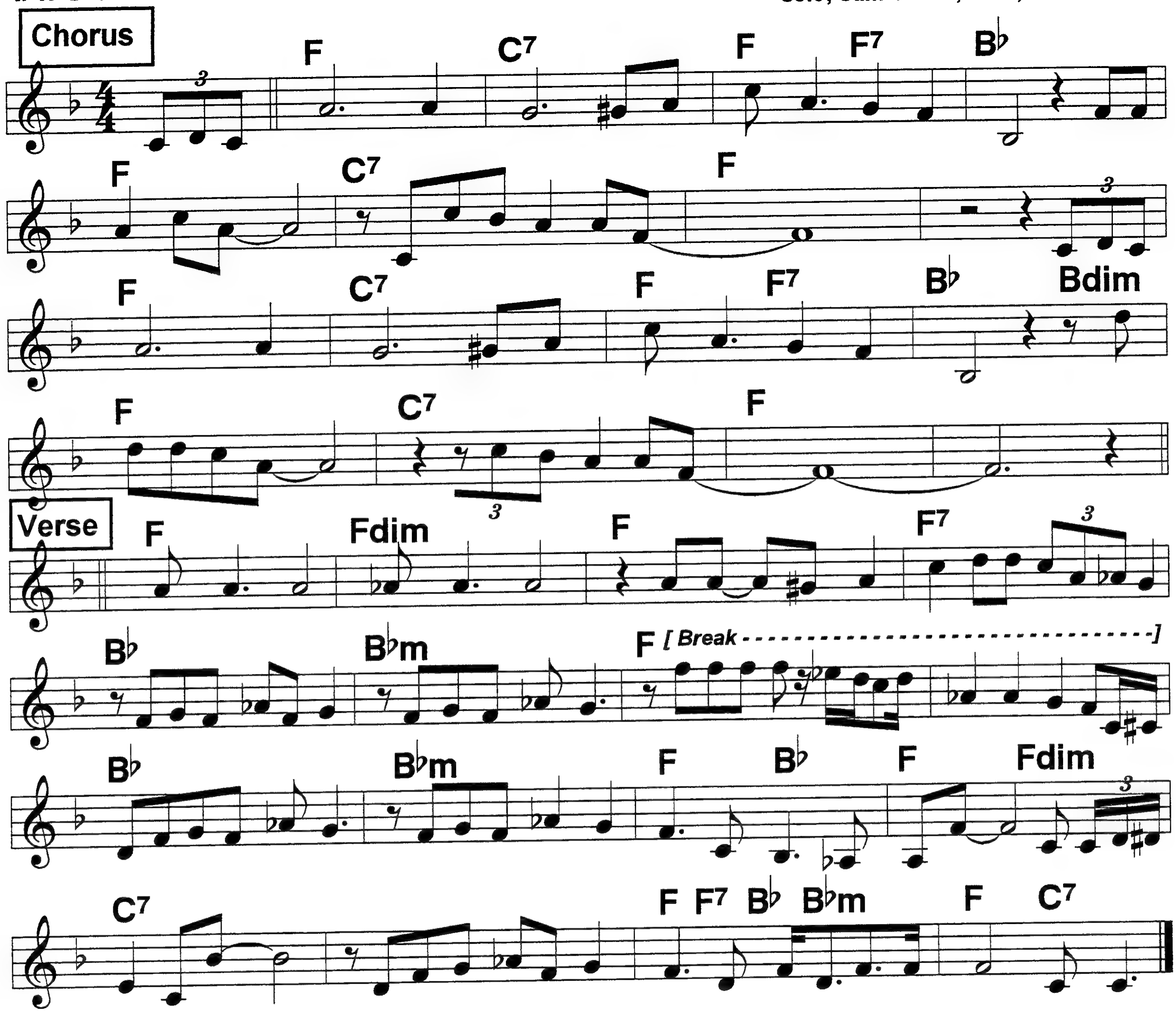
c. Herschel, 1928



Trouble In Mind

♩= 92
4/4. Slow blues

Verse is Humphrey Lyttleton's muted solo; Sam Cooke, 196?; c. 1926



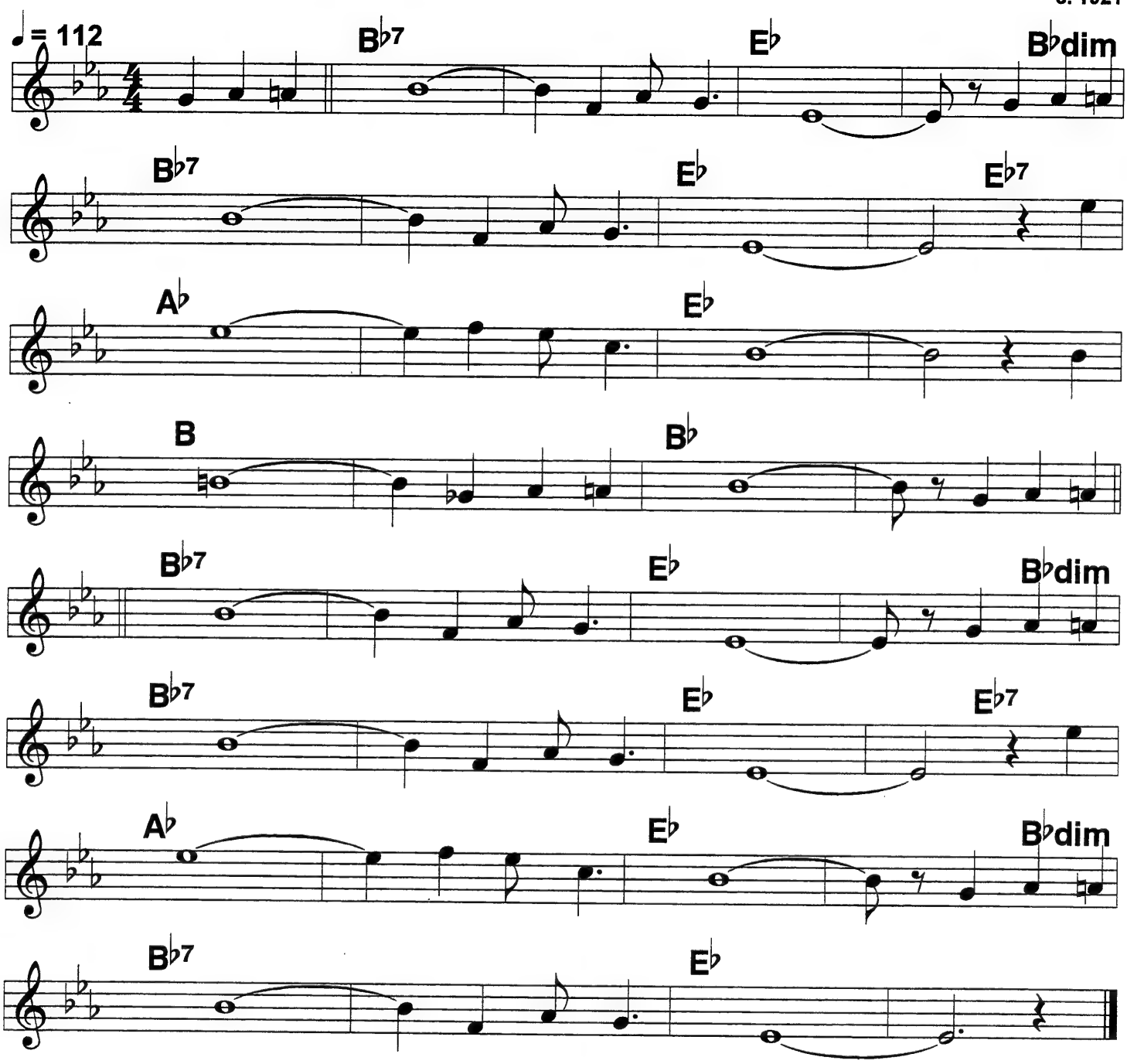
Chorus 1:
(Trouble in) Mind//I'm blue//But I won't be blue al- ways,// for the
Sun will shine/ in my back door some day./// |||Trouble in
Mind,// that's true,// I have almost lost my mind.// Life
Ain't worth livin'/ feel like I could die./// ///I'm gonna

Chorus 2:
Lay// my head// on some lonesome railroad line,/// ///Let the
Two-nineteen train ease my troubled mind./// //Trouble in
Mind,// I'm blue,// my poor heart is beating slow// Never
Had no trouble/ in my life be- fore./// ///|

Wabash Blues

Square 2-beat Slow

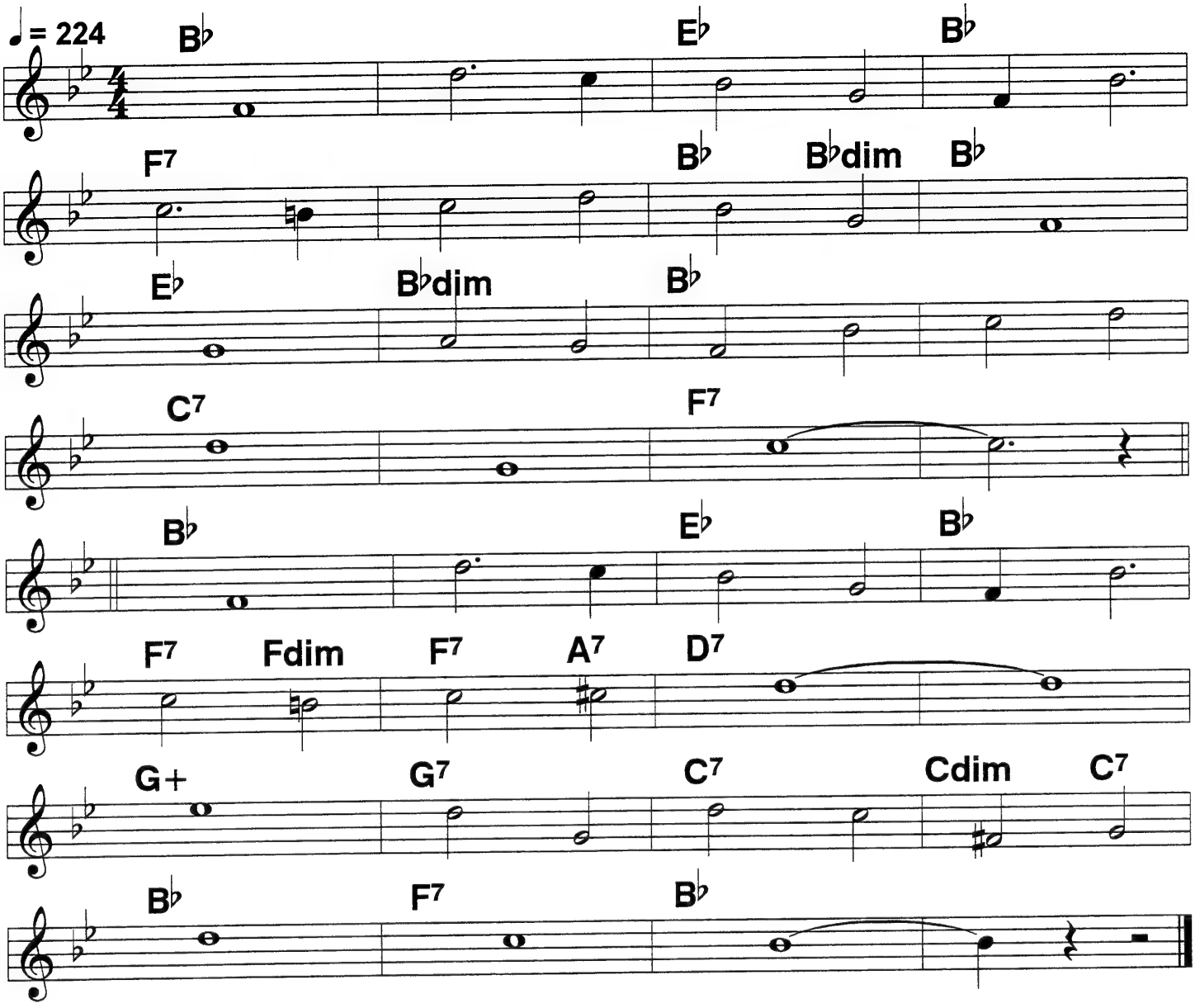
c. 1921



Wait Till the Sun Shines Nellie

Happy 2-beat

c. Van Tilzer, 1905



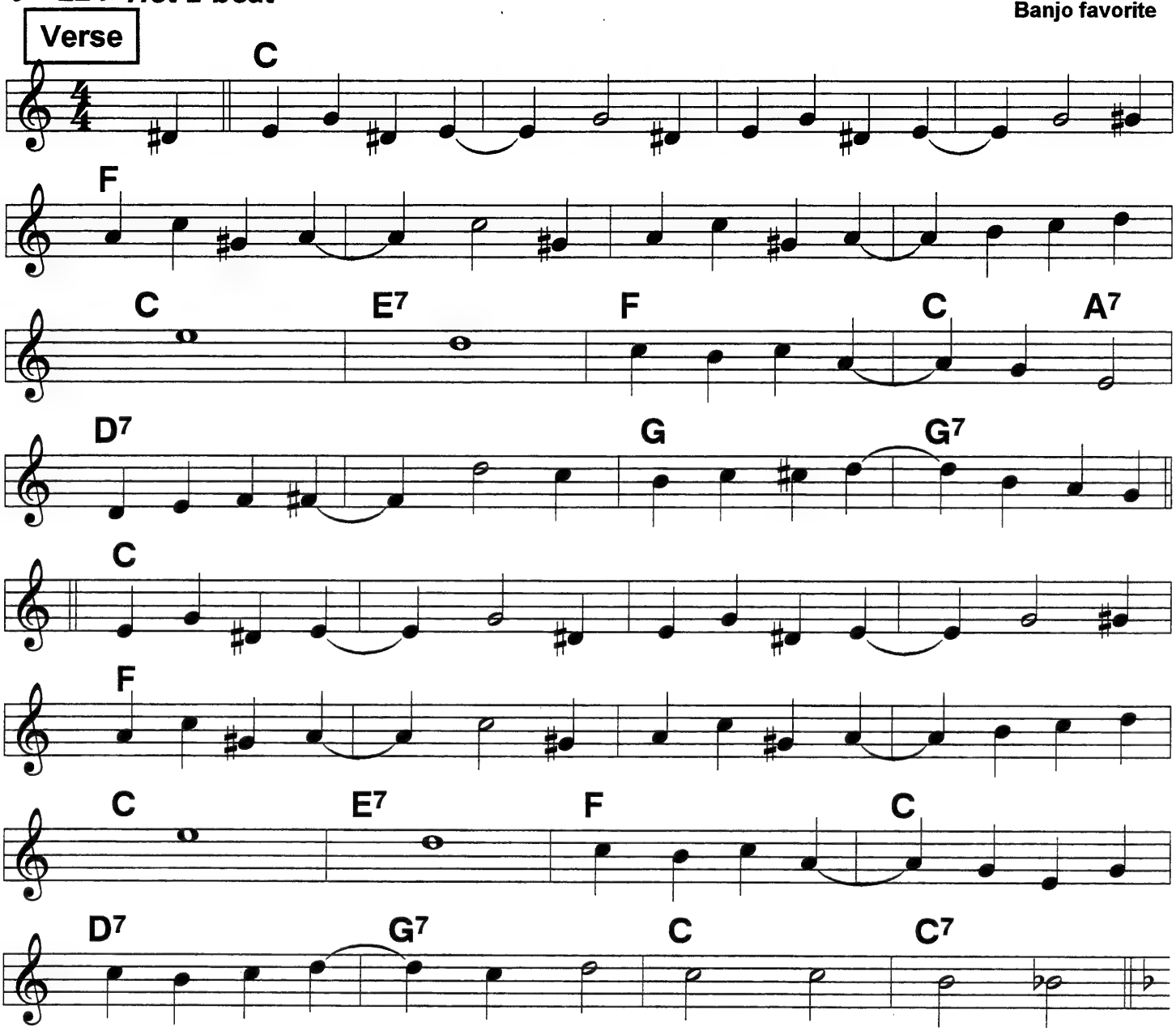
Wait/// till// the sun/ shines/ Nellie//
When// the clouds/ go/ drift-/ing/ by.///
We/// will/ be/ hap-/py/ Nel-/lie/
Don't/// you/// sigh/// ///|

Down/// lov-//er's lane/ we'll/ wander//
Sweet-/hearts/ you/ and/ I./// ////
Wait/// till/ the/ sun/ shines,/ Nel-/lie/
Bye/// and/// Bye./// ///|

206 Waiting For the Robert E. Lee (1)

♩ = 224 *Hot 2-beat*

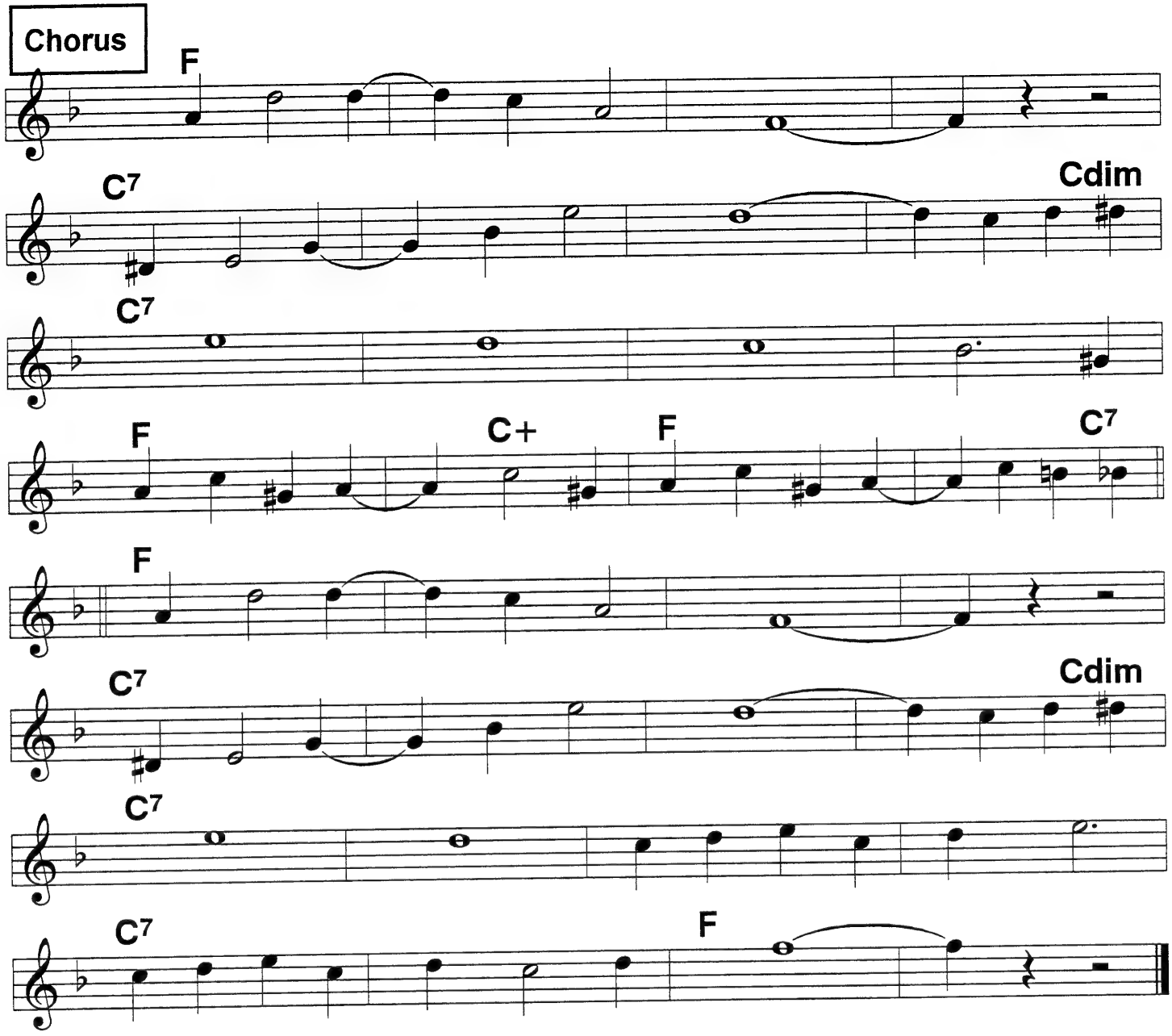
Banjo favorite



(Way) Down on the lev- /ee/ in old Alabam- /y/ there's
Daddy and Mam- /my/ there's Ephra'm and Sam- /y on a
Moon/// light/// night you can find /them all/
While they are wait- /in'/ the banjos are syn- /copatin'.

What's that they're say- /in',/Oh What's that they're say- /in'?/ The
While they keep play- /in'/, I'm hummin' and sway- /in' It's the
Good/// ship/// Robert E. Lee /that's come to
Carry/ the cotton away //// ////

Waiting For the Robert E. Lee (2)

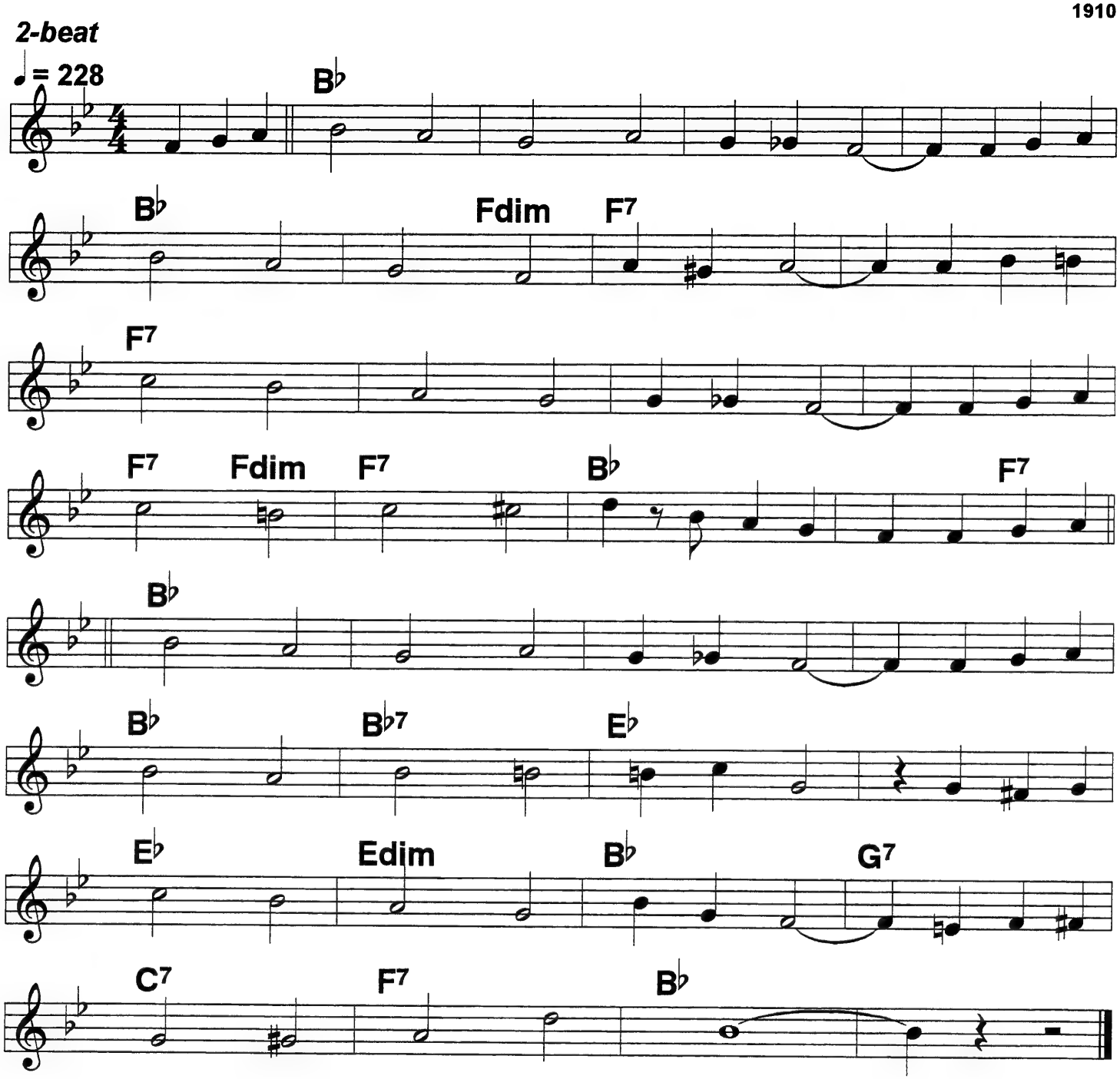


Watch them/ shuff- /lin' a-/ long./// /|||
See them/ shuff- /lin'/ long./// /Go take your
Best/// gal/// real/// pal.//Go
Down to the lev-/ /ee/ I said to the lev- /ee and/

Join that/ shuff- //lin'/ throng./// /|||
Hear that/ mu- /sic/ and song./// /It's simply
Great,/// mate,/// waitin' on the levee,//
Waitin' for the Robert/ E. Lee./// //||

207 Washington And Lee Swing

1910



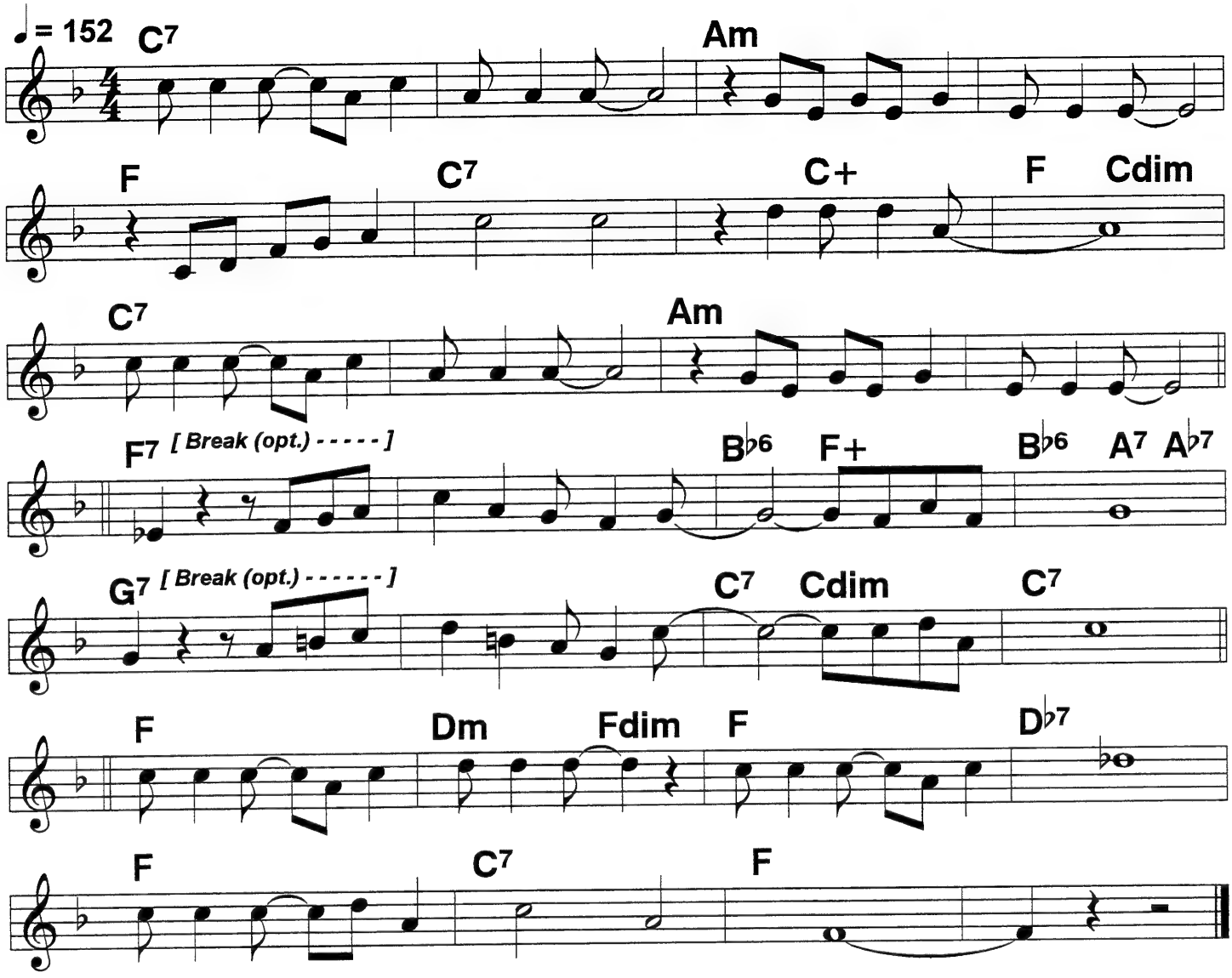
First Chorus 6/8 march tempo--have drummer do street beat and roll-off. Last 2 bars, lead horn pick melody up at fast tempo.

Same chords as Bill Bailey, Bourbon Street Parade. Can do a mini-set: Bill B. at sing-along tempo, Bourbon Street as moderate 2-beat, W&L fast.

Way Down Yonder In New Orleans

Bix & Tram, 1927;
c. Creamer-Layton, 1922

Light 4/4



Way down yonder in New Orleans,/ |in the land of dreamy scenes./
| There's a garden of E-/den,/ | that's what I mean.///
Creole babies with flashing eyes,/ |softly whisper with tender sighs/

Stop!| oh won't you give your lady fair./ a little smile.///
Stop!| you bet your life you'll linger there/ a little while.///

There is heaven right here on earth,| with those beautiful queens.///
Way down yonder in New/ Or-/ leans./// /|||

Breaks optionally: 1. all choruses, 2. in & out choruses only

209

Weary Blues

♩ = 216 *4/4*

NORK, 1923; Armstrong 1927;
c. 1919

A

F

∧ [*Solo Break* -]

B♭ F

C7 F 1. 2.

B

F F7

B♭ F

A 1 X, then C

C7 F

C Solos

B♭ F7 B♭

B♭ F7 B♭

G7 Cm B♭dim

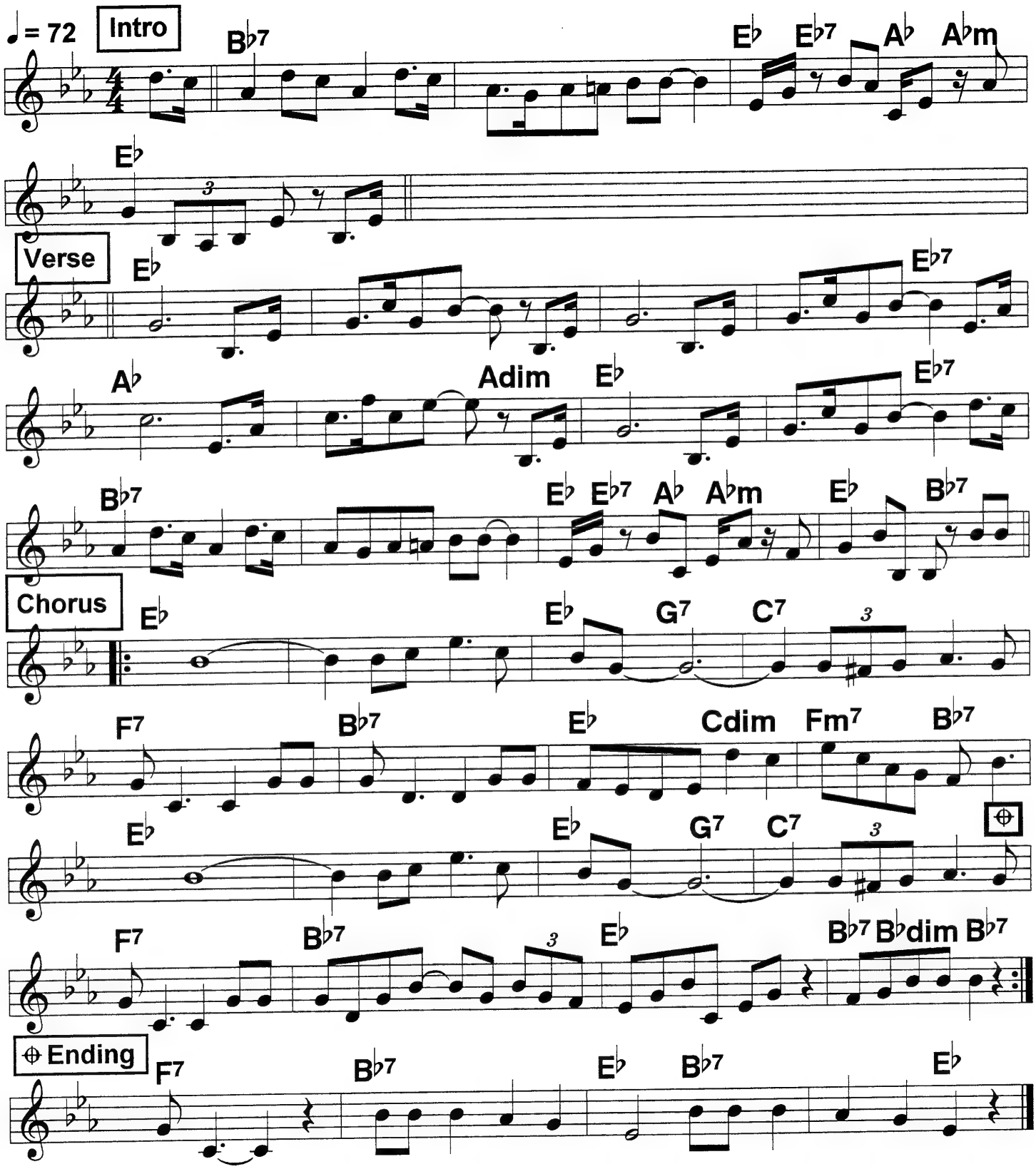
B♭ F7 B♭

ROUTINE: A A, B, A, C, Solos 2 X each, A C C
Tempo is as fast as lead horn can do C.

What Do You Want Me To Do

4/4. Very slow and expressive

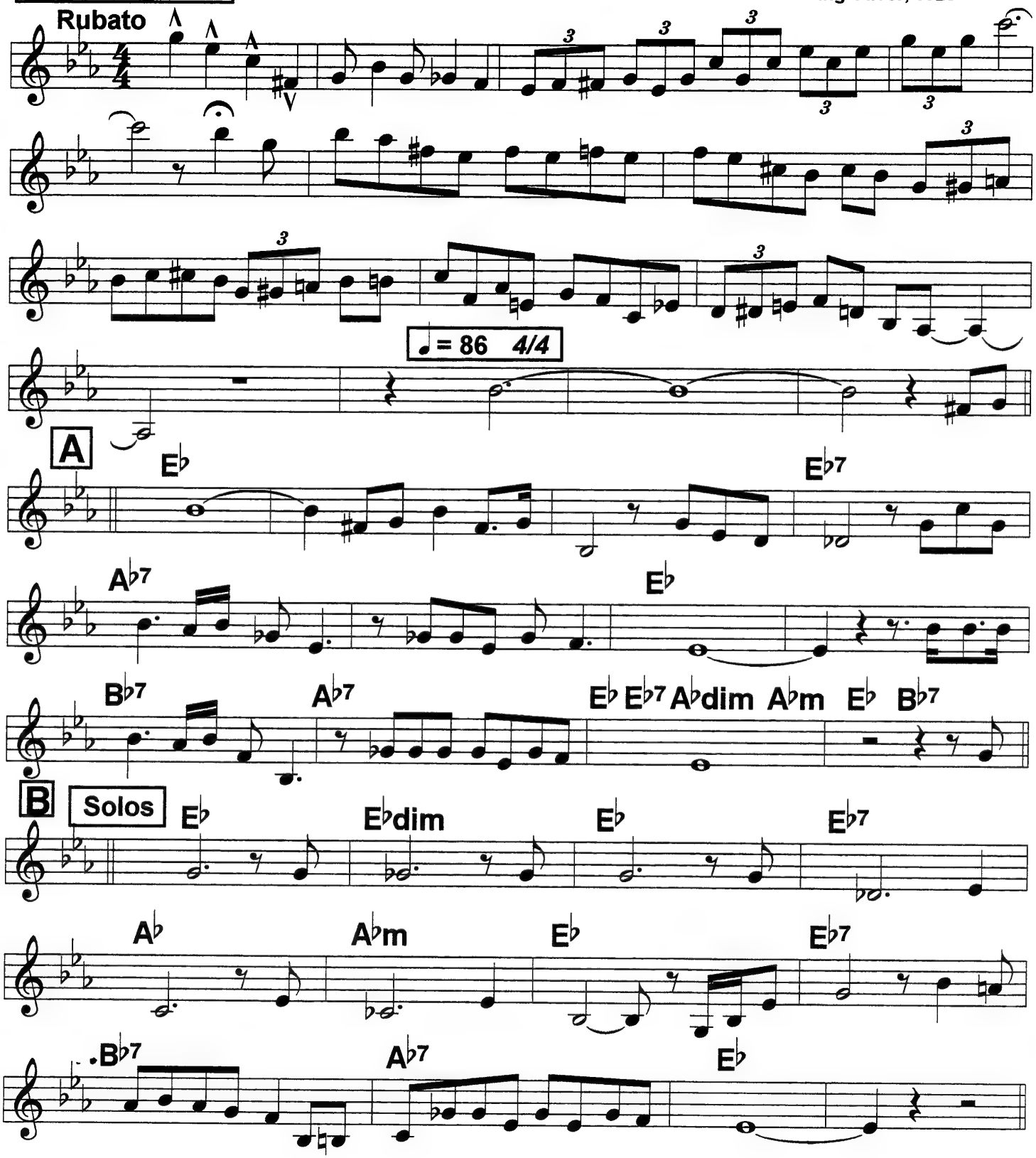
c. Oliver, 1928?



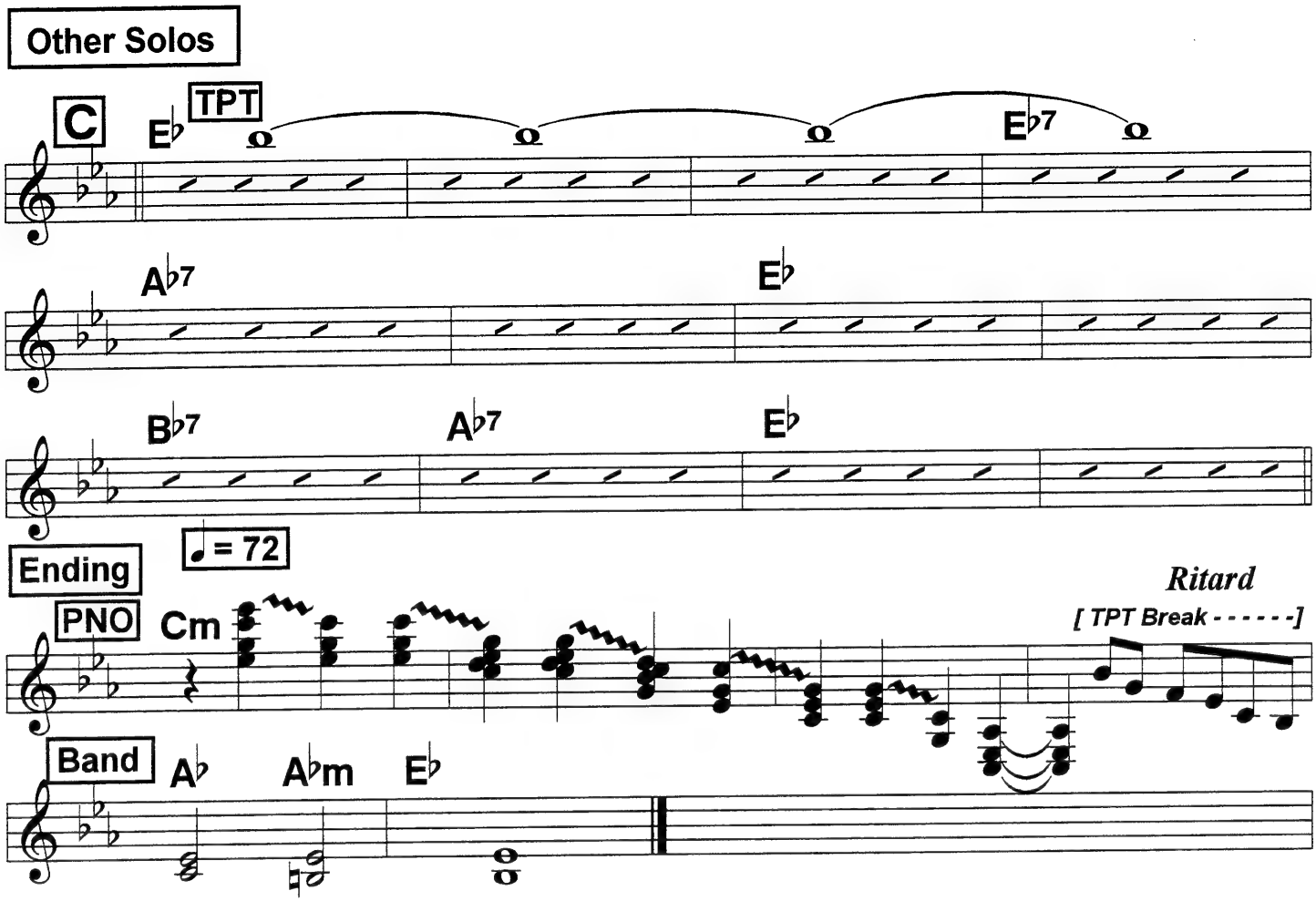
211

West End Blues (1)

Armstrong-Hines1928;
c. King Oliver, 1928



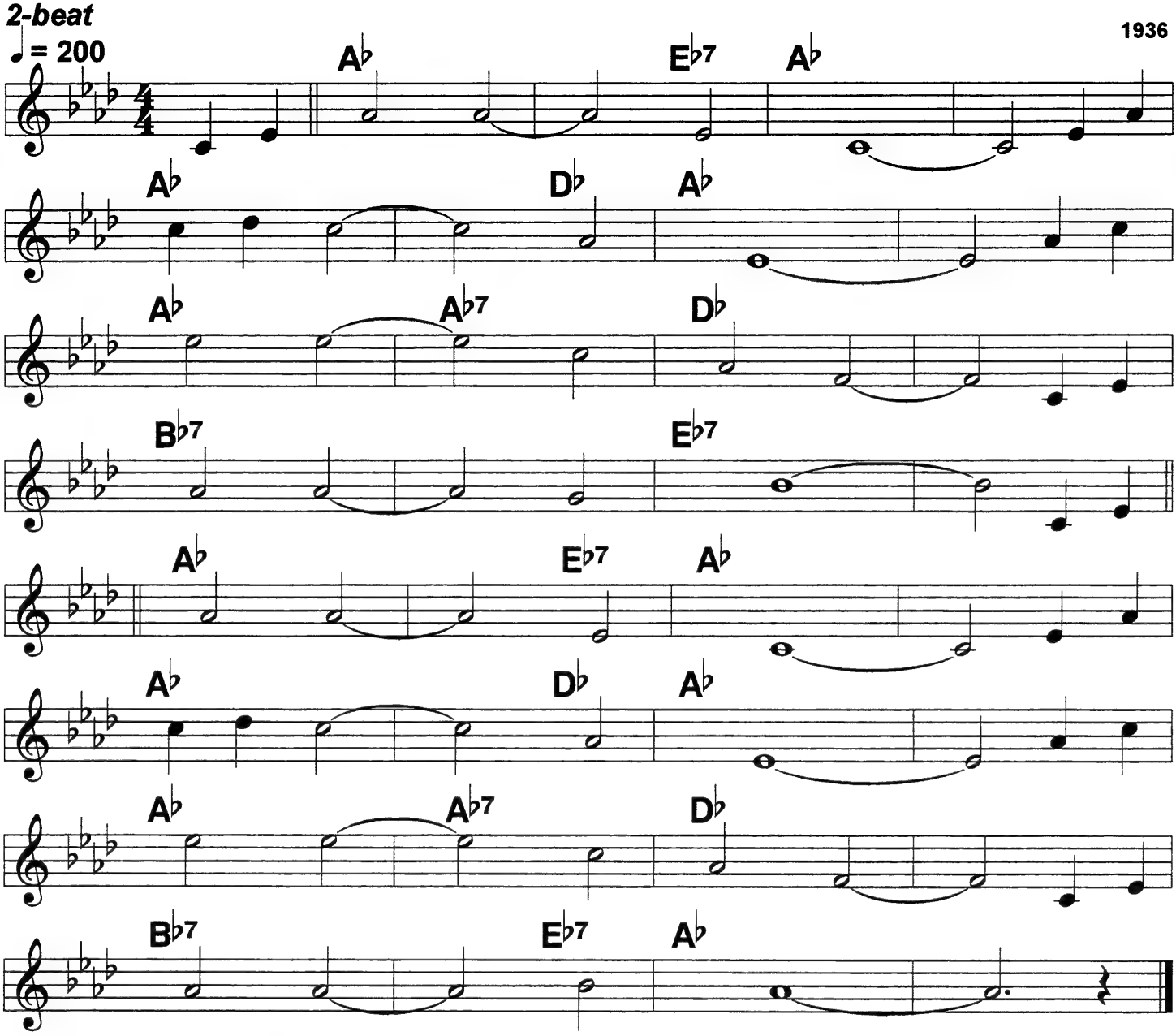
West End Blues (2)



ROUTINE: VOCAL A B, solos, VOCAL A B, bjo or pno A, other solo B, VOCAL A. (on second vocal B, clarinet harmonize note for note; or do wordless vocal w/clarinet.)

2 classic versions: One of the all-time instrumental trad classics, Armstrong-Hines, 1928; the other was sung by Ethel Waters. This sheet provides the classic Armstrong solo introduction, the melody that can be sung or played instrumentally and soloed on, and the ending to the Armstrong version.

212 When My Dreamboat Comes Home



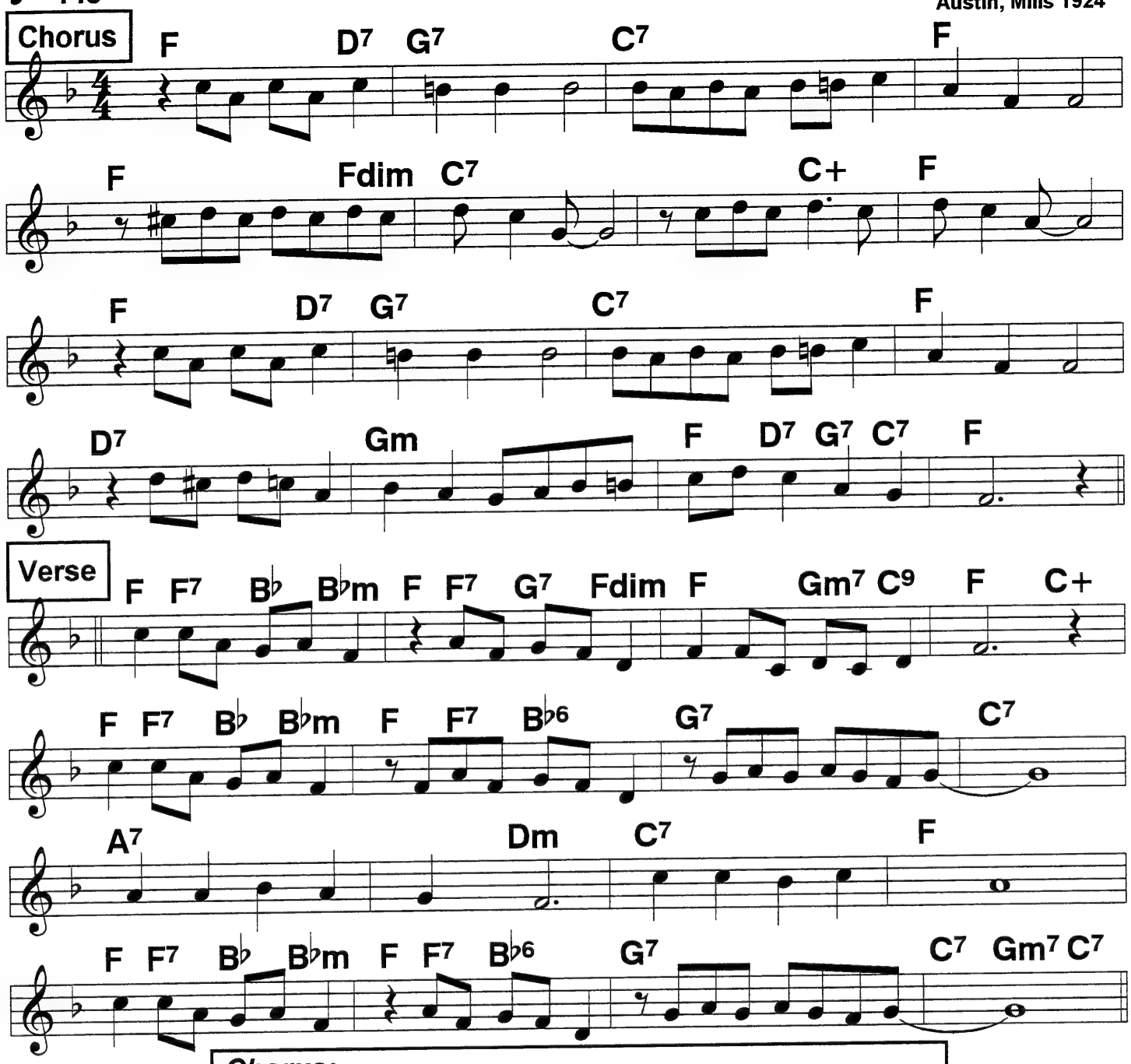
(When my) Dream-/ boat/ //comes/ home,/// //then my
Dreams no more/ //will/ roam./// // I will
Meet/ you/ //and/ greet/ you./ // hold you
Close-/ly/ //my/ own./// //Moonlit

Wa-/ters/ //will/ sing./// //of the
Tender love/ //you/ bring./// //we'll be
Sweet-/hearts/ // for-/ ev-/er/ //when my
Dream/ Boat/ //comes/ home./// ///|

When My Sugar Walks Down the Street

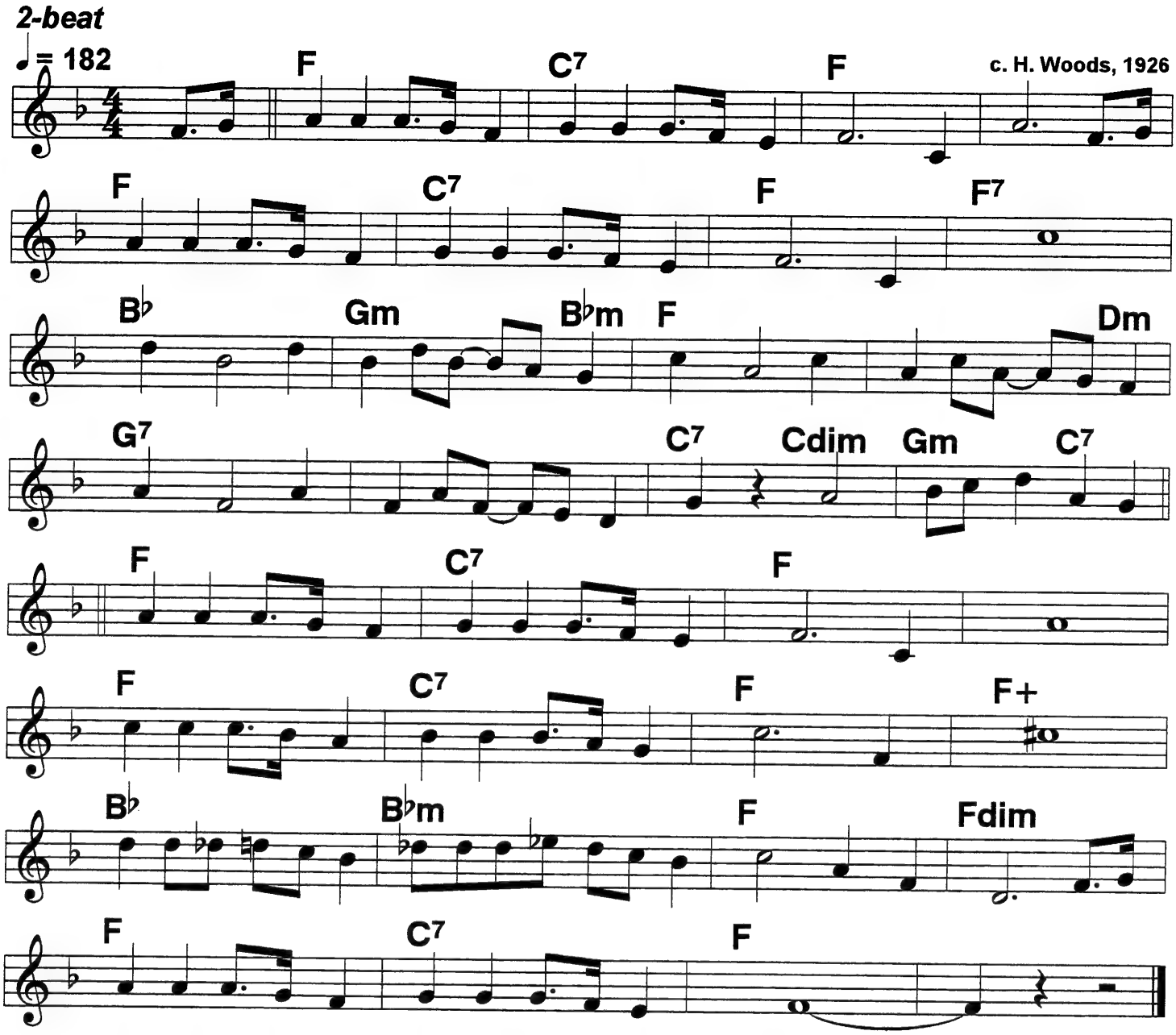
2-beat
♩ = 148

Bix; c. McHugh,
Austin, Mills 1924



Chorus:
|When my sugar walks down the street,/
all the little birdies go tweet tweet tweet./
And in the ev'ning when the sun goes down,/
it's never dark if she don't frown./
She's so affectionate and I'll say this that
when she kisses me I sure stay kissed./
|When my sugar walks down the street, the little
birdies go tweet tweet tweet.///|

214 When the Red Red Robin

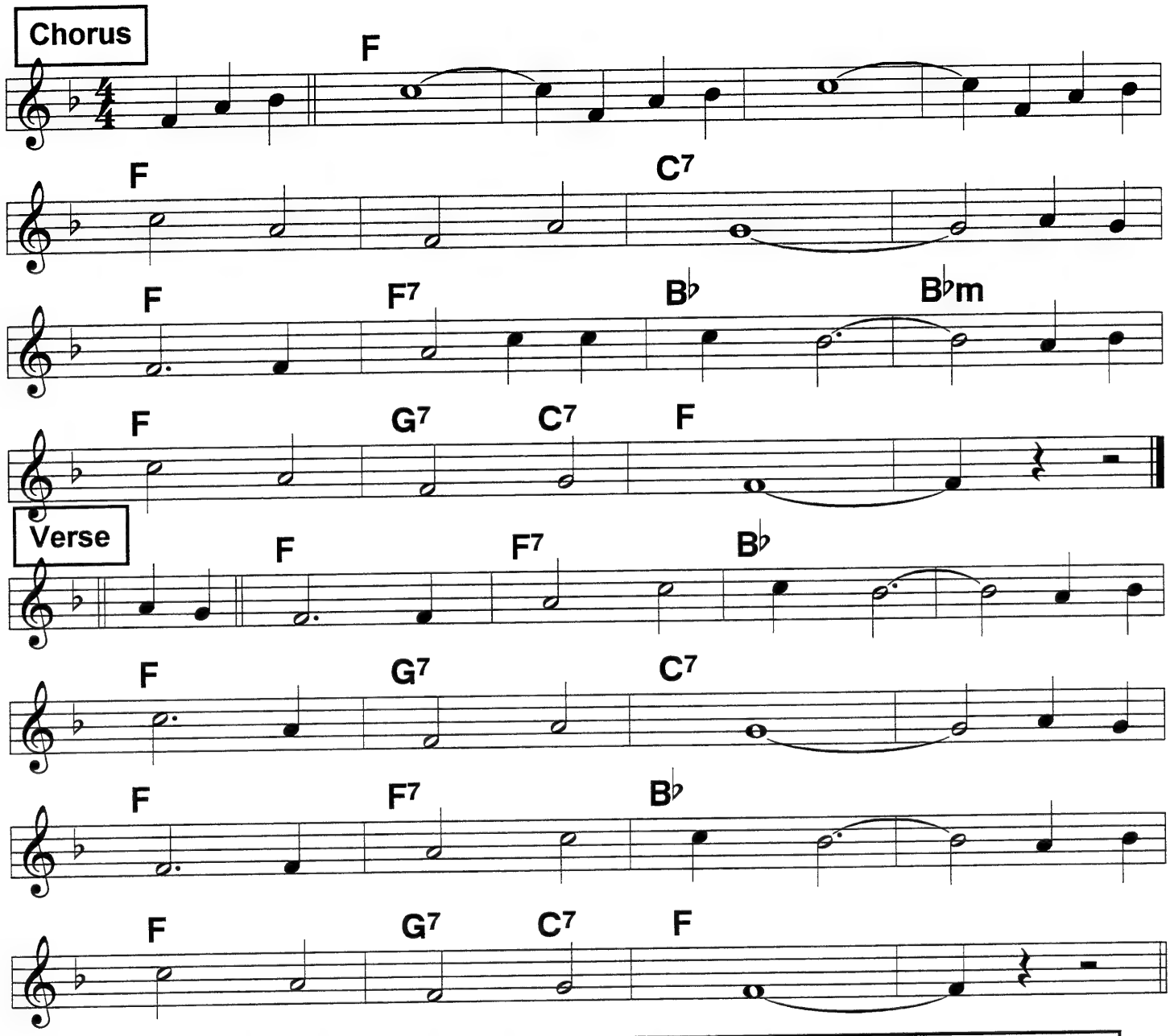


(When the) Red red robin comes bob bob bobbin' a- long// a-
long// There'll be
No more sobbin' when he starts throbbin' his old// sweet song.///
Wake up,/ wake up you sleepy head, get up/ get up get out of bed,
Cheer up,/ cheer up, the sun is red, live,| love,/ laugh and be happy.

What if I've been blue, now I'm walkin' through fields// of flowers.///
Rain may glisten but still I listen for hours// and hours.///
I'm just a kid again, doin' what I did again, Singin'/ a //song. When the
Red red robin comes bob bob bobbin' a- long./// /|||

When the Saints Go Marching In

2-beat
♩ = 188

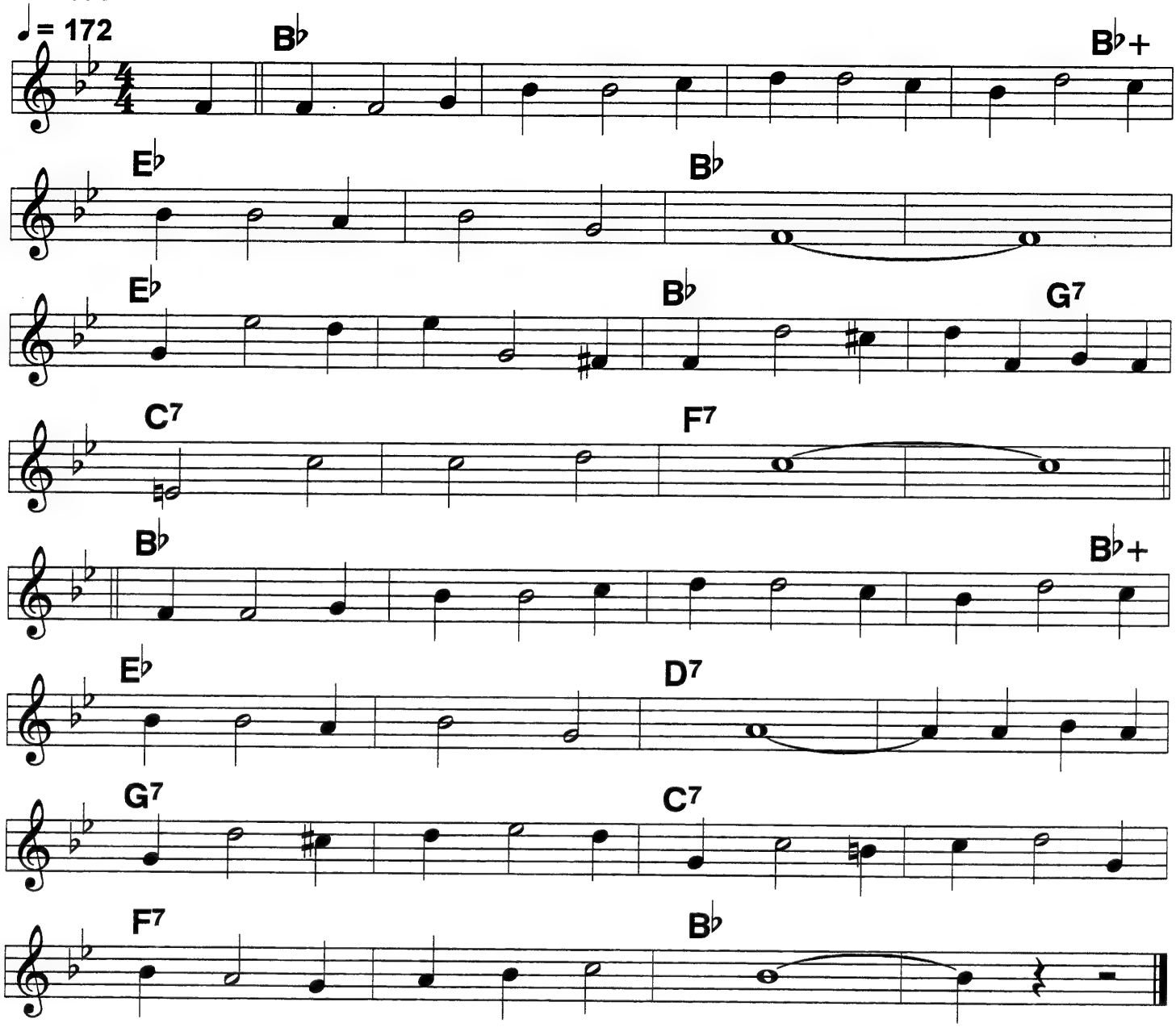


ROUTINE: Varies. Play Verse as dirge, in tempo, or solo rubato. After solos, you can play in F, modulate to G, Ab, Bb, C. Soloists often play other tunes Red River Valley, She'll Be Coming Around the Mountain, etc. etc. Try it in F minor. 4-bar drum tag, 4 or 8 bar band tag (eg. last 8 bars of Chorus)
Some audiences have a tradition of marching around in a line; it's great if the horns and mobile rhythm players can jump up and lead them around.

216 When You Wore A Tulip

2-beat
♩ = 172

c. 1914



(When) You wore/ a tulip,/ a sweet yel-/low tulip,/ and
I wore/ a big,/ red/ rose./// ////
When you/ car- ressed me,/ 'twas then hea-/ven blessed me what a
Blessing// no one// knows./// ////

You made/ life cheery,/ when you called/ me "Dearie,"/ 'twas
Down where/ the blue/ grass/ grows./// /Your lips were
Sweeter/ than julep/ when you wore/ that tulip,/ and
I wore/ a big/ red/ rose./// /|||

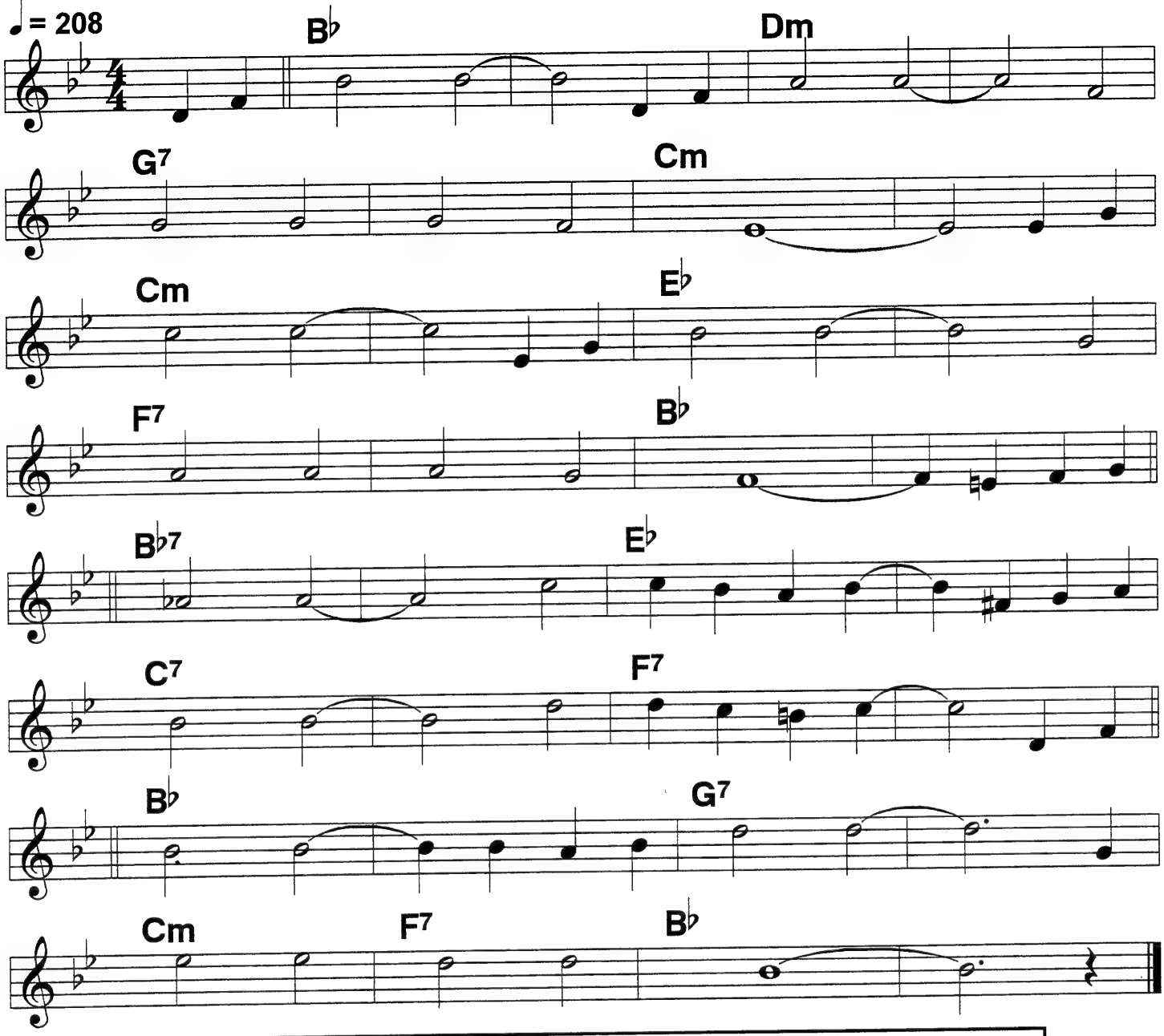
When You're Smiling

Probably the no. 1 pop sing-along tune to learn.

Armstrong, c. 1928

2-beat

♩ = 208



(When you're) Smil-/ing,/ //when you're smil-/ing,/ // the/
Whole/ world/ smiles/ at/ you. /// //When you're
Laugh-/ing,/ //when you're laugh-/ing,/ ///the
Sun/ comes/ shin-/ing/ through./// /But when you're

Cry-/ing,/ //you/ bring on the rain, /so stop your
Sigh-/ing,/ //be happy again, /so keep on

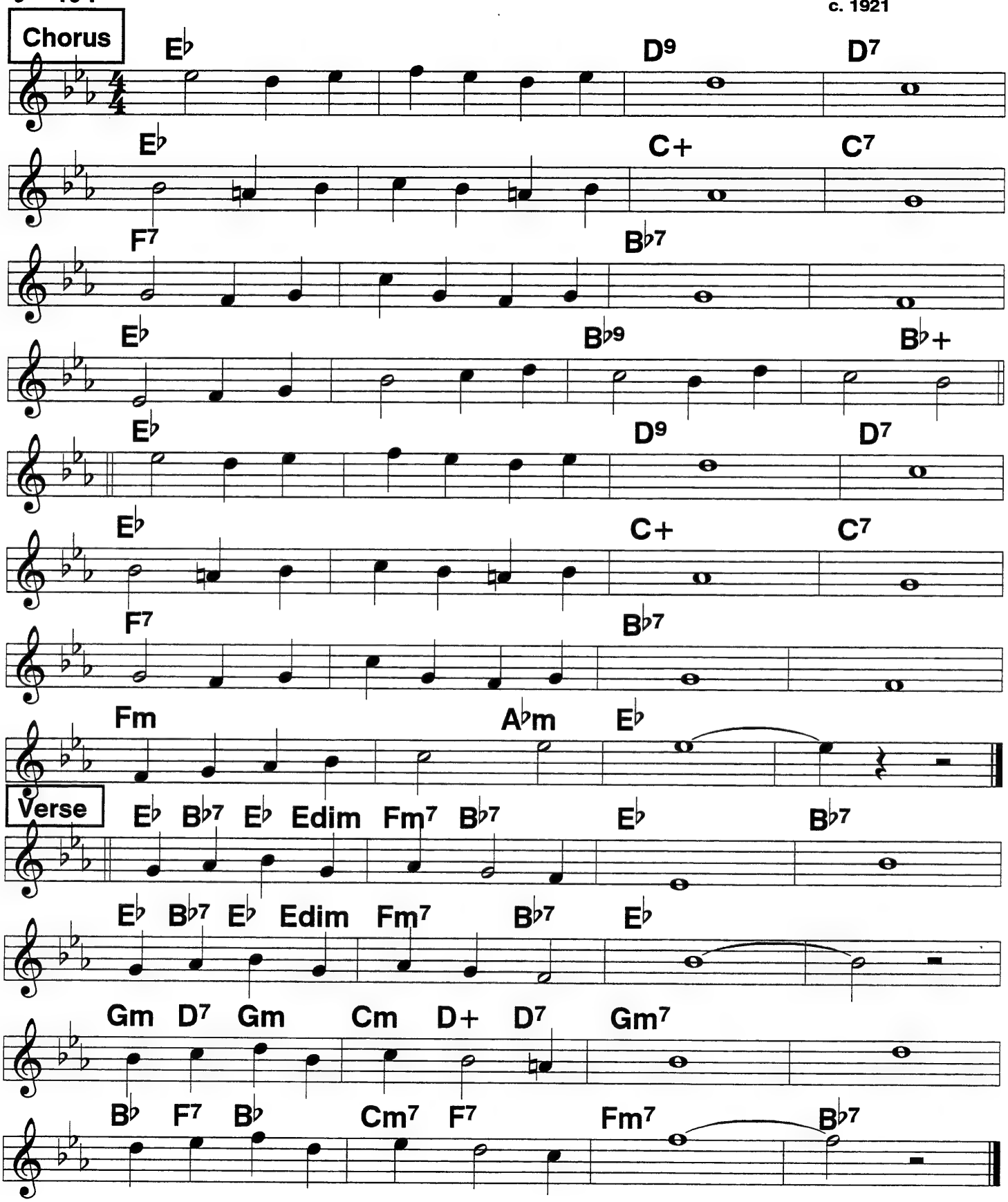
Smil-/ing,/ /'cause when you're smil-/ing/ //the/
Whole/ world/ smiles/ with/ you./// /|||

Whispering

♩ = 174
♩ = 194

Square 2-beat

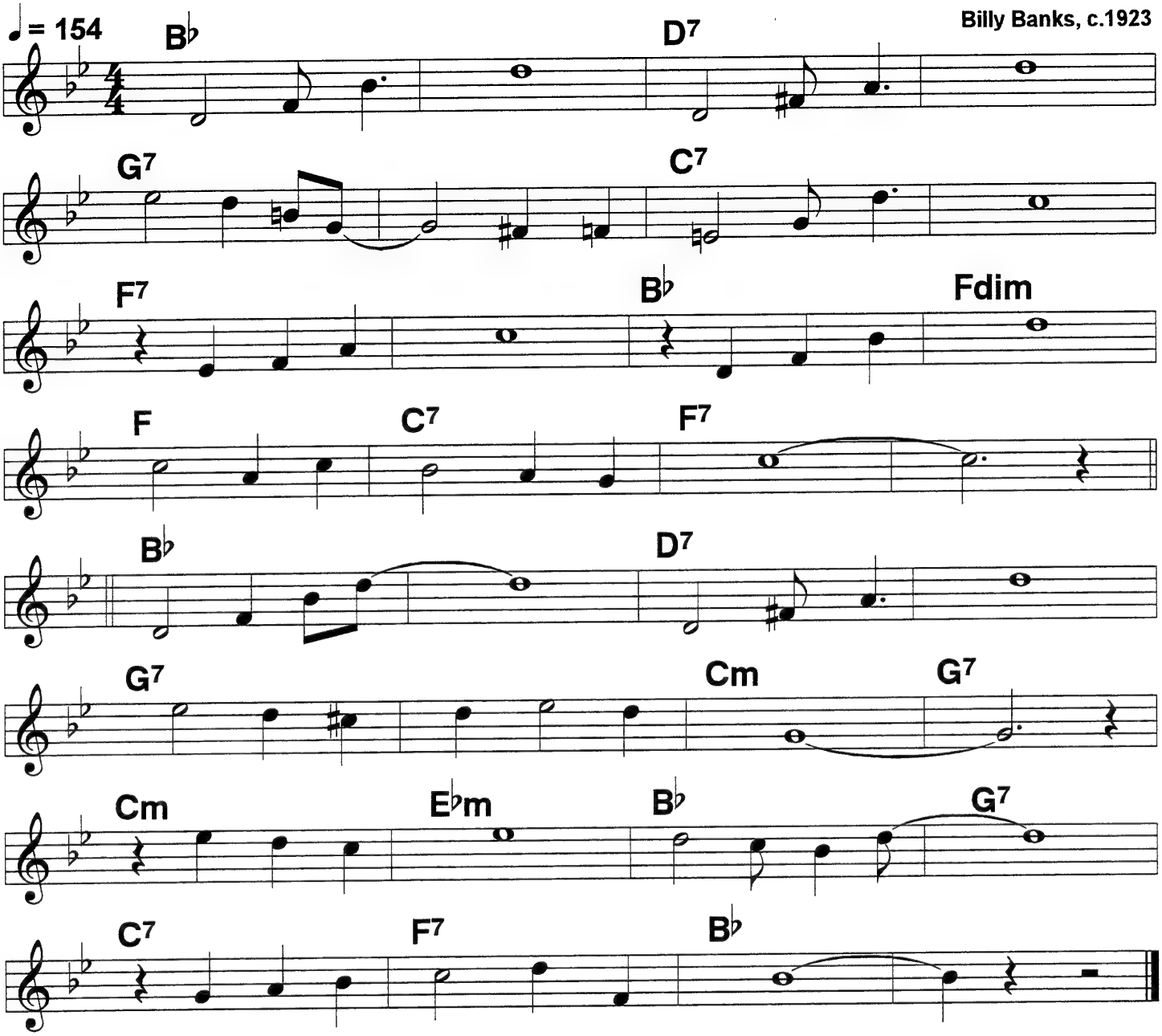
Whiteman hit 1922;
Goodman Q., 1936;
c. 1921



Who's Sorry Now

Gag anniversary song; dedicate it to the Groom at weddings.

Billy Banks, c.1923



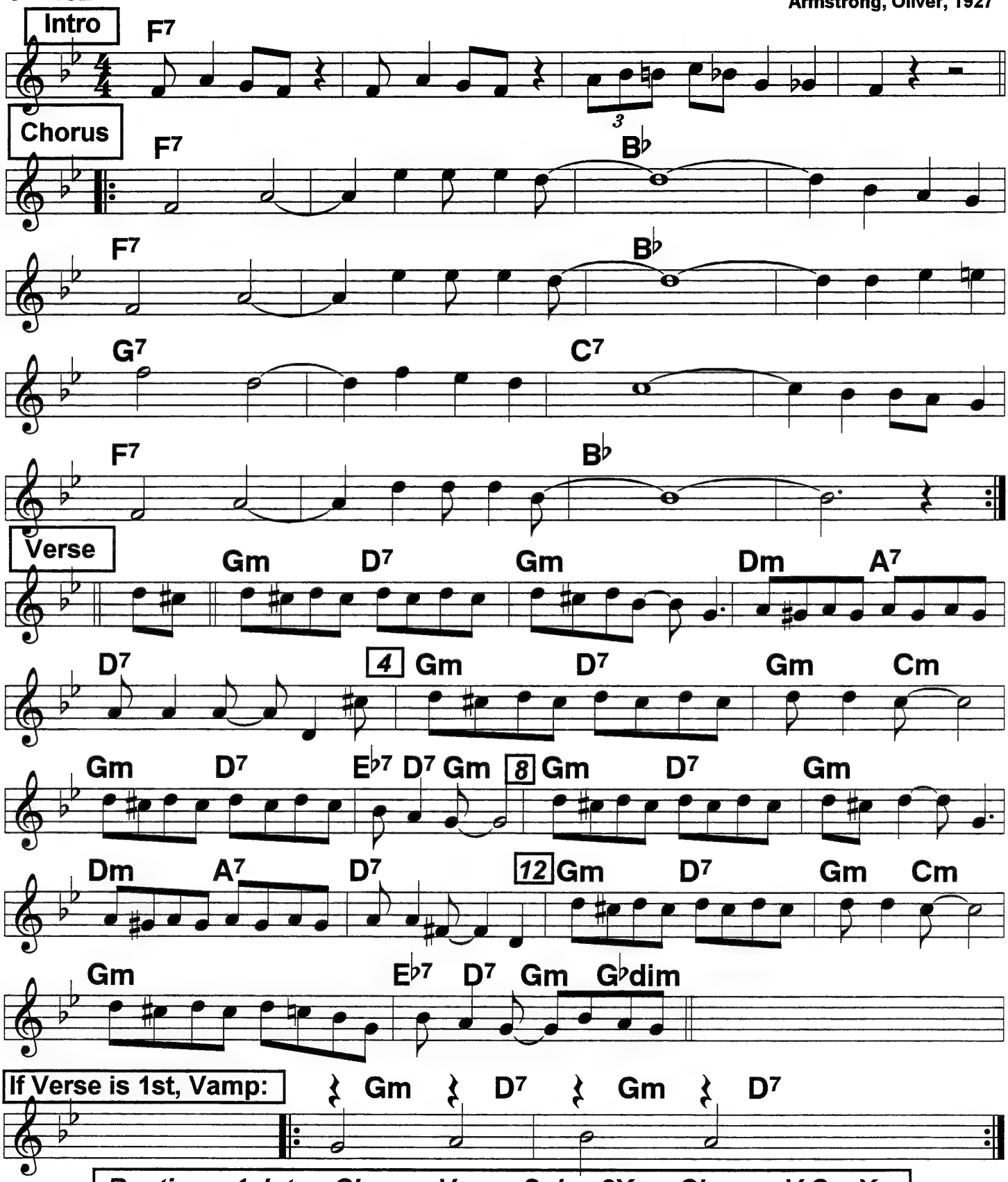
Who's/ sorry now?/// who's/ sorry now?///
Who's/ heart is ach-/ing for break-/ing each vow?///
| Who's sad and blue,/// |who's crying too,///
Just/ like I cried/ over you?/// ///|

Right/ to the end,/// just/ like a friend,///
I/ tried to warn you/ some- how./// ///|
| You had your way,/// now/ you must pay.///
| I'm glad that you're/ sorry now!/// /|||

220 Willie the Weeper

♩ = 182 4/4

Armstrong, Oliver, 1927



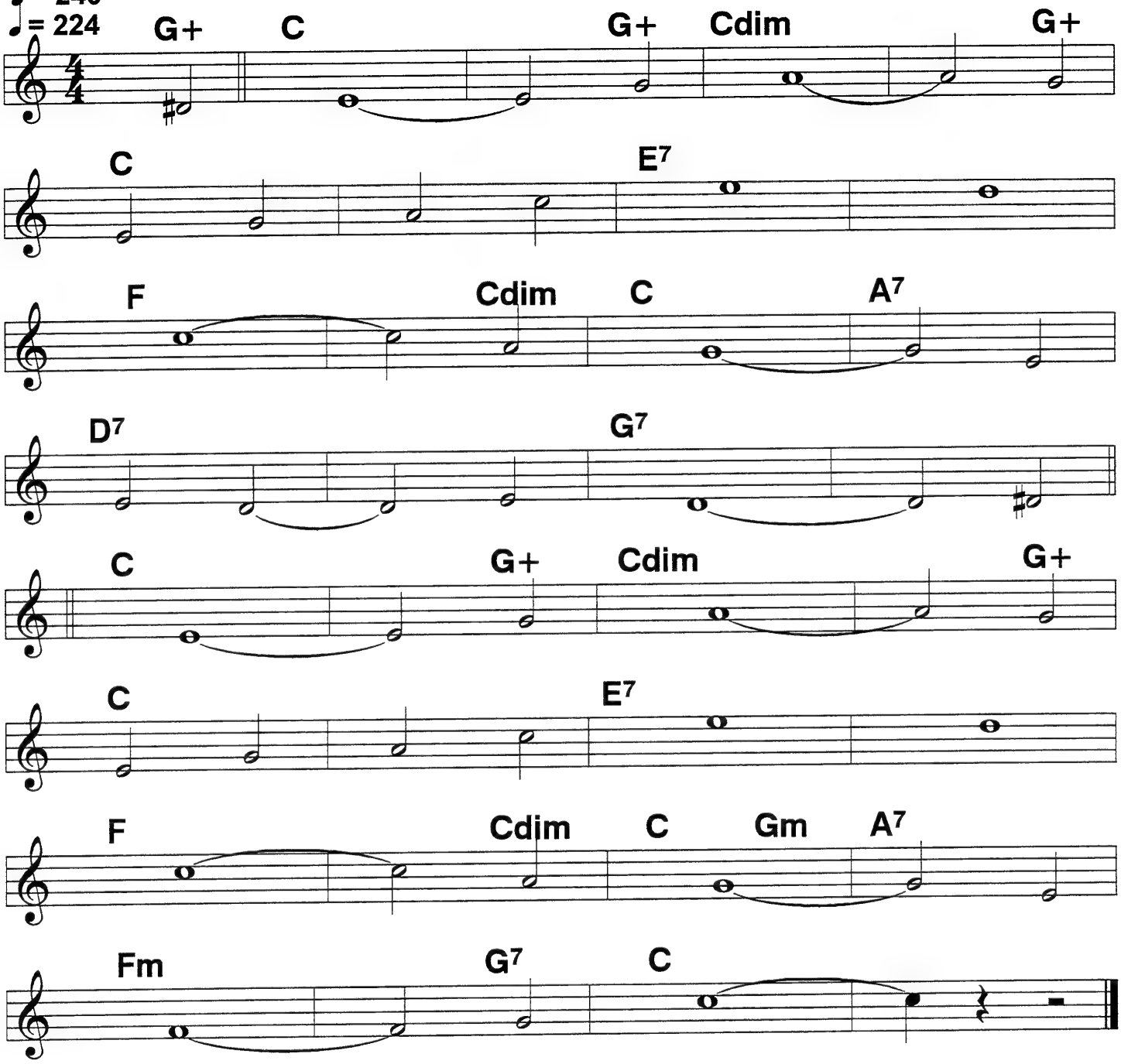
Routines: 1. Intro, Chorus, Verse, Solos 2X on Chorus, V C n X;
2. Vamp, V C, Solos 2X on chorus, V C n X

World Is Waiting For the Sunrise

2-beat

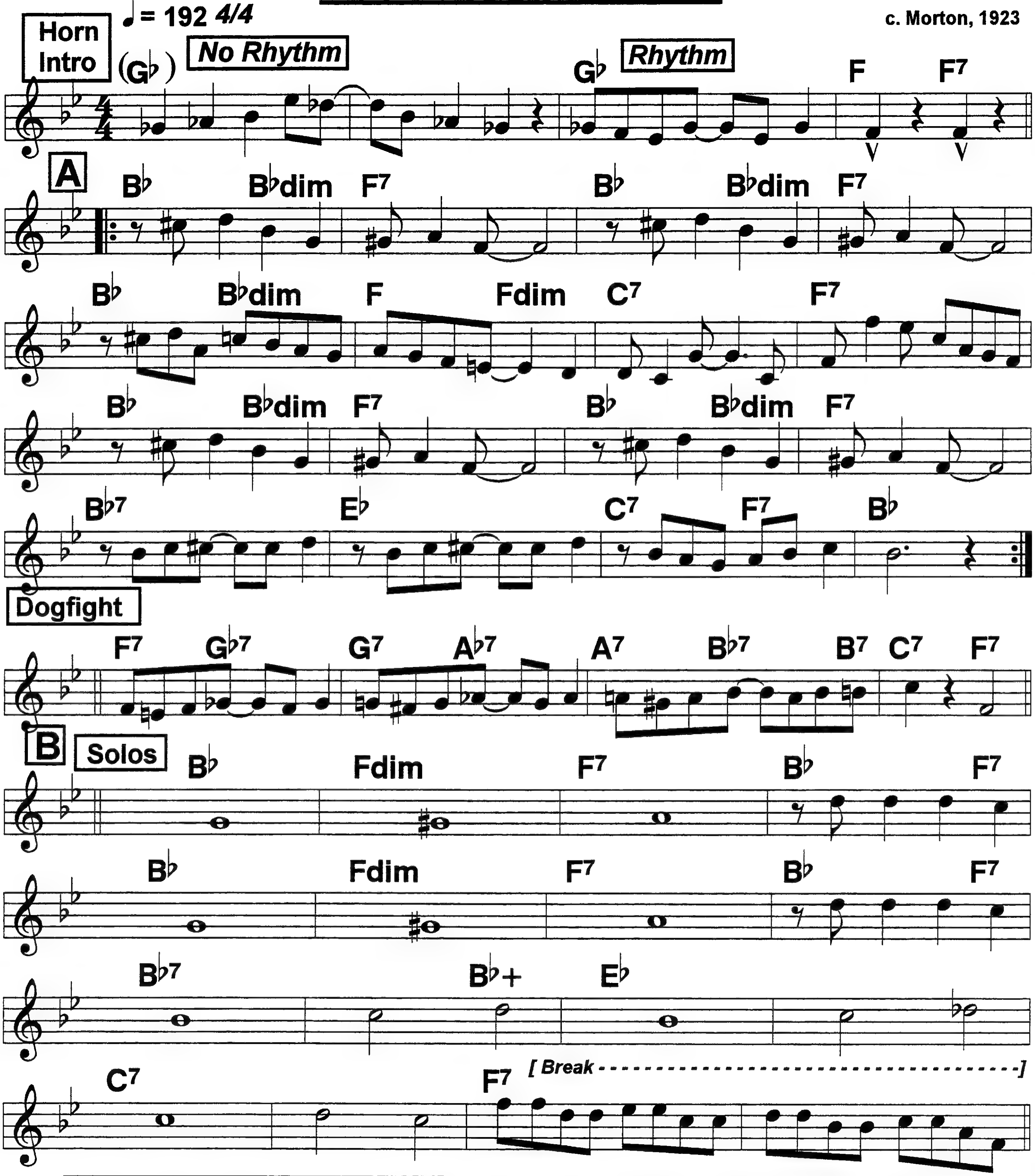
Banjo solo special, c. 1919

♩ = 240
♩ = 224



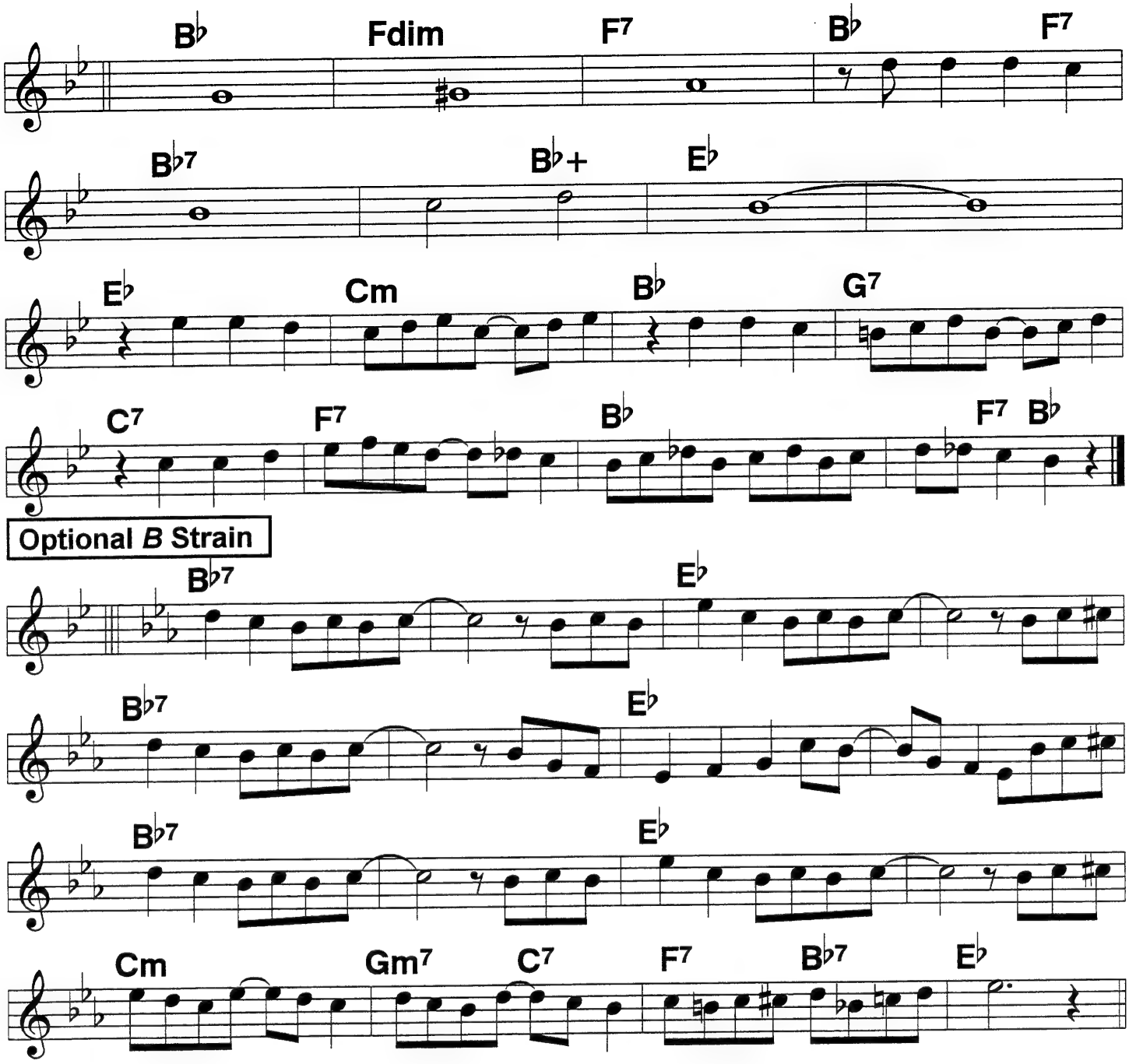
Wolverine Blues (1)

c. Morton, 1923



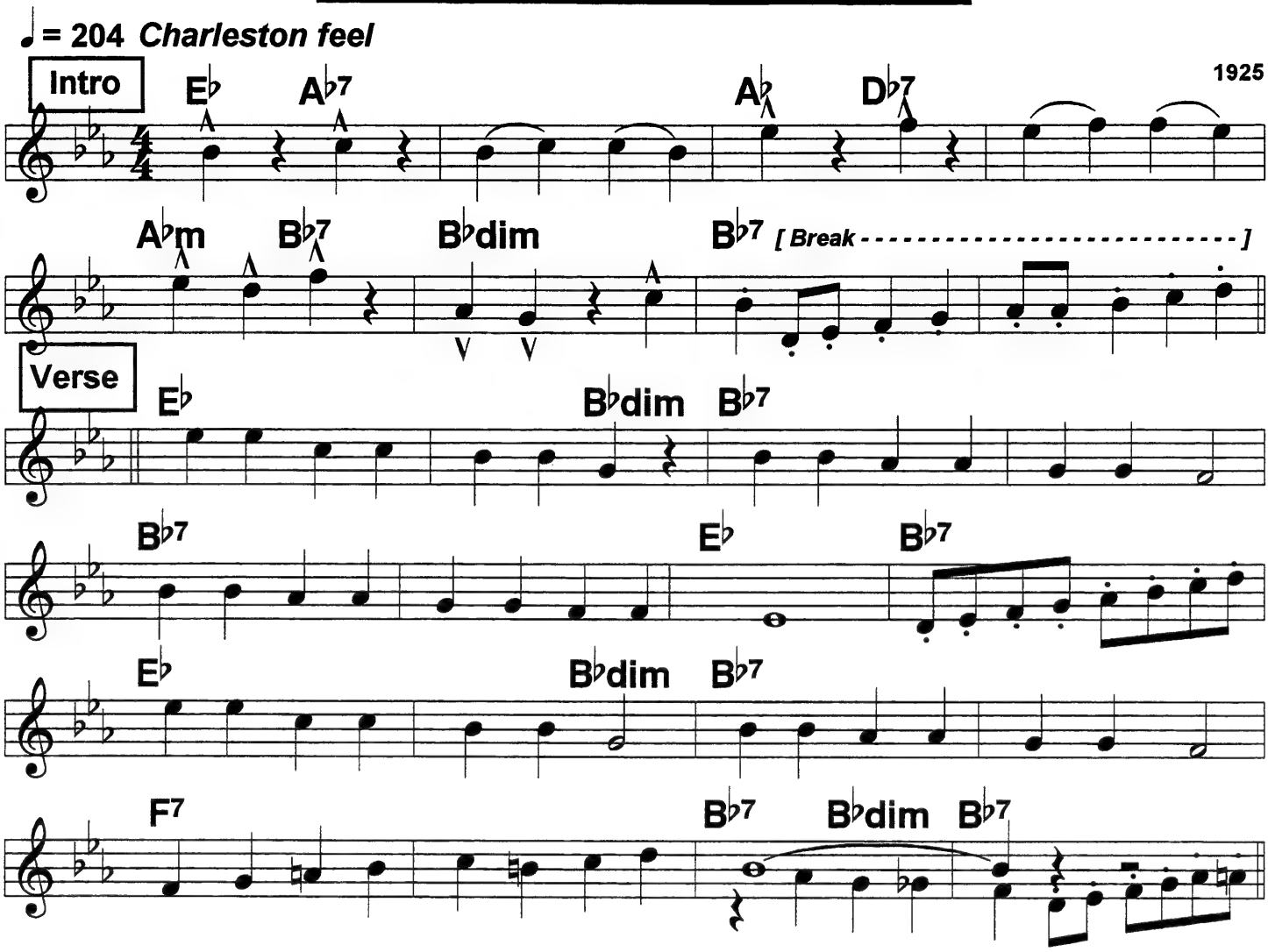
ROUTINE: Intro, A A, B, Solos on B, B B, Ending is last 8 bars of B.
Solos: Bands often play the first 9 beats of B, solo starts on beat 10.
Ending: can do drum tag 4 bars, band last eight bars.

Wolverine Blues (2)



Optional B strain routine: This is rarely played. Usually when played, then the INTRO is the last 8 bars of what becomes the C strain.

223 Yes Sir That's My Baby (1)



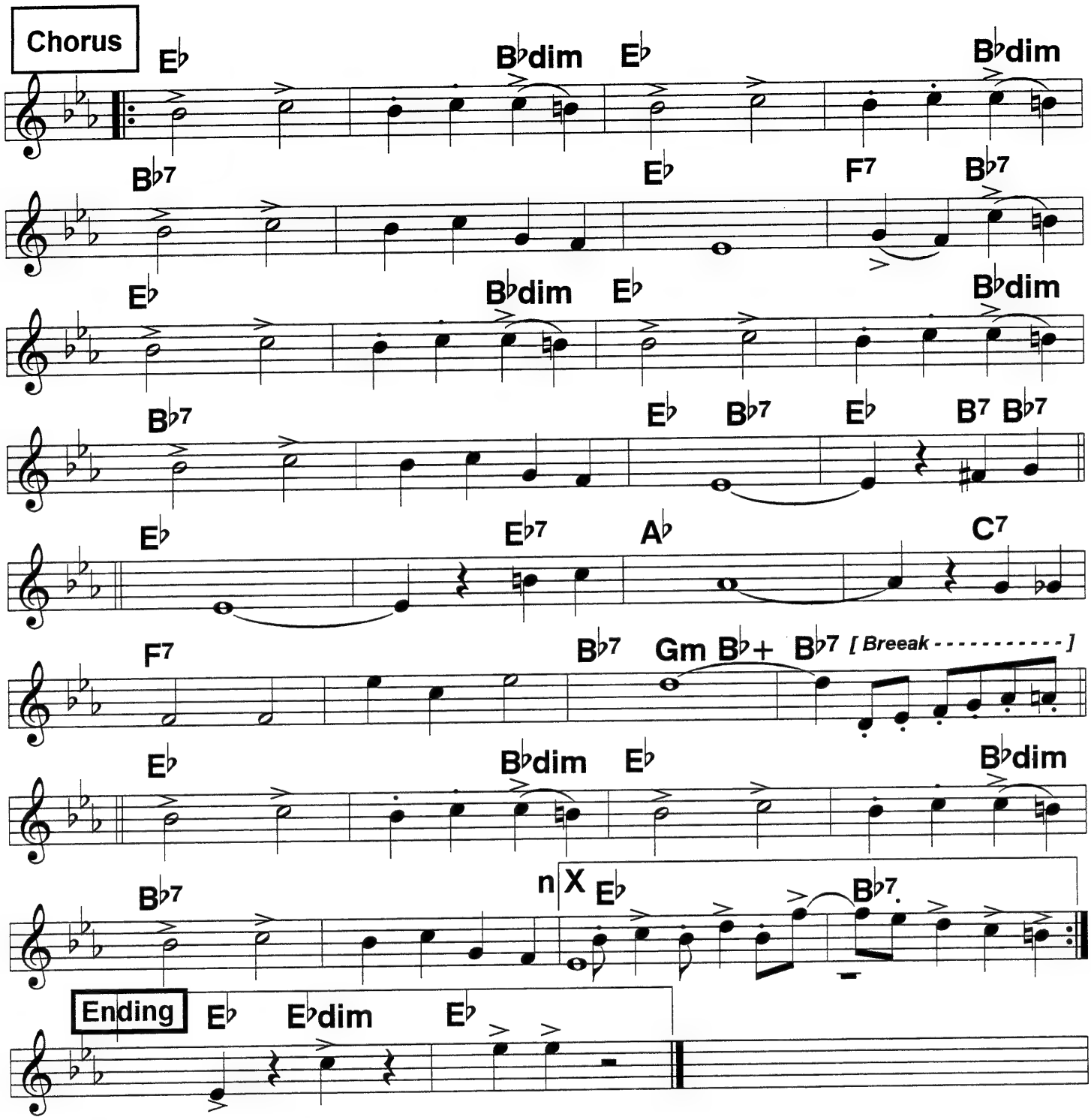
Verse:
Who's that coming down the street,| Who's that looking so petite/
Who's that coming down to meet me here?/// ||||
Who's that you know who I mean:/ sweetest "who" you've ever seen./
Here's the most important thing of all: /// /|||

Chorus:
Yes/ Sir/, that's my baby, No/ Sir, / don't mean "maybe"
Yes/ sir,/ that's my baby now./// ||||
Yes/ Ma'am,/ we've decided, no/ Ma'am,/ we won't hide it,
Yes/ ma"am,/ you're invited now./// //By the

Way,/// /|by the way,/// /|when we reach/ the/ preacher I'll say:/// /|||

Yes/ Sir,/ that's my baby, No/ Sir,/ don't mean "maybe"
Yes/ sir,/ that's my baby now./// /|||

Yes Sir That's My Baby (2)



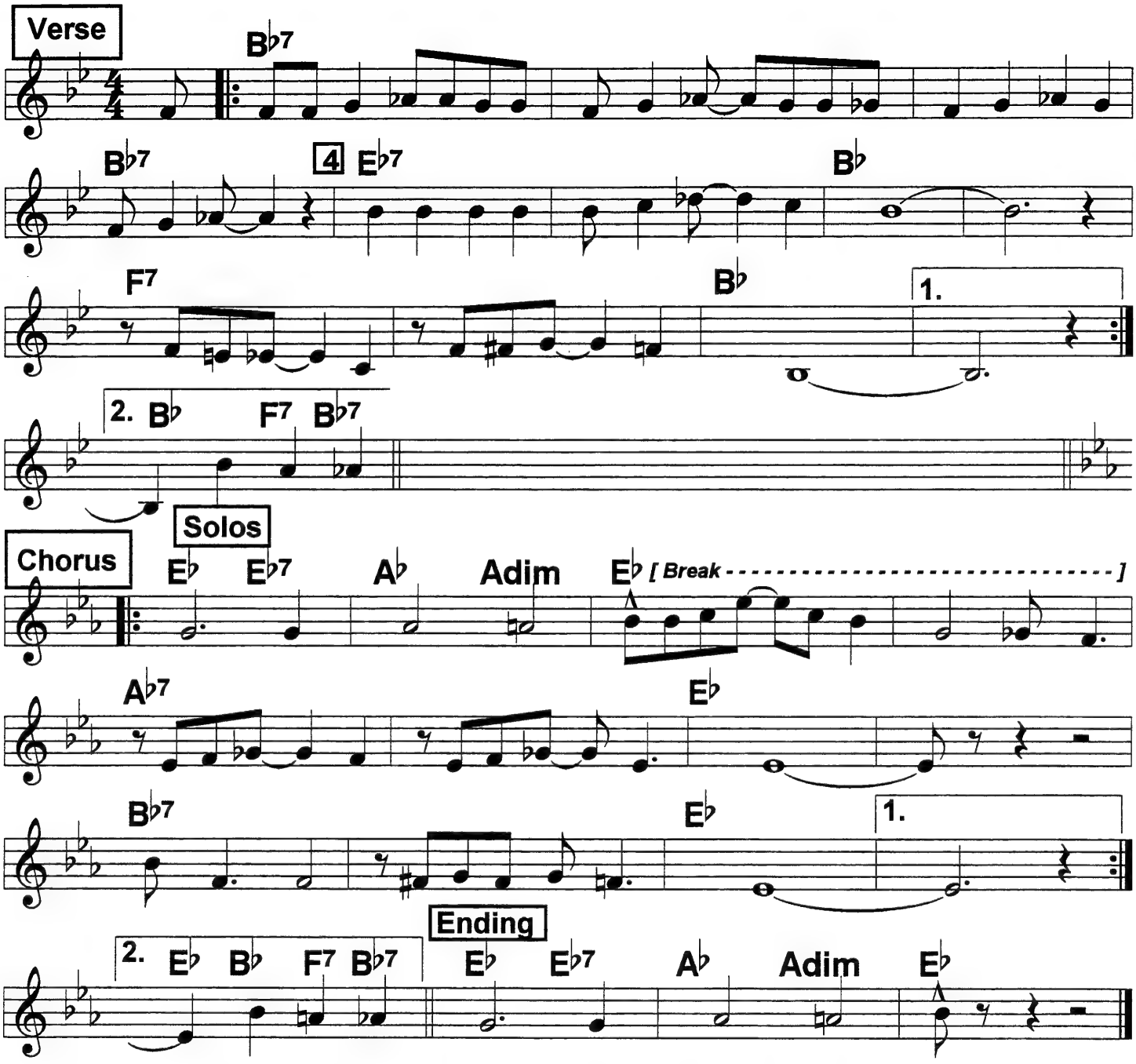
The ricky ticky licks and gizmos are taken directly from the vintage stock arrangement. Straight mute the brass, banjo 2/4, tuba 1/3, syncopated piano. Don't exaggerate the effect, because it's very likable music, different from Dixieland, a good changeup on most gigs.

Yellow Dog Blues

Rockin' 4/4

♩ = 134

c. Handy, 1914



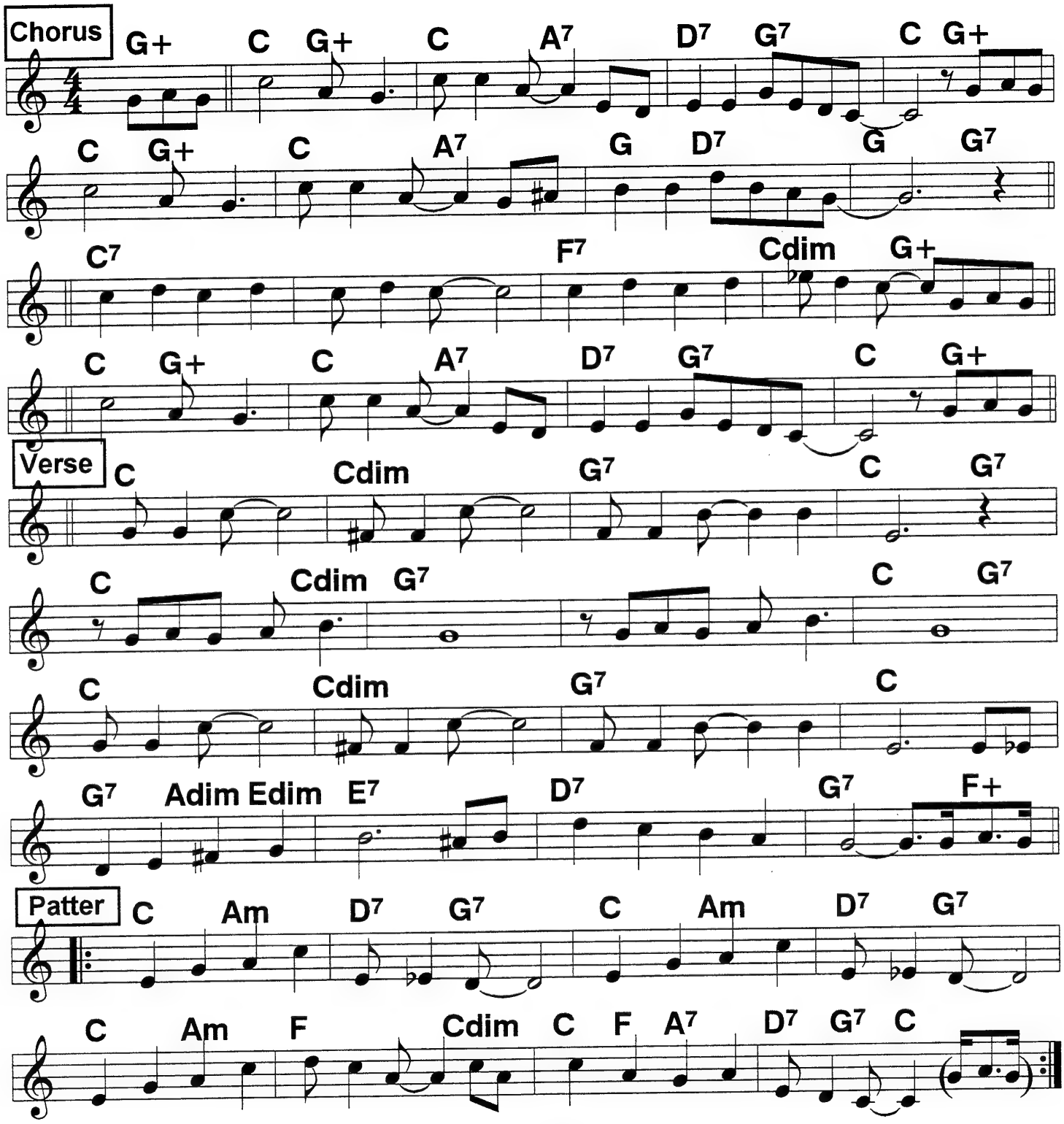
ROUTINE: Infinite variation. Basically, play Verse 2-3 X, Chorus 2 X.
SOLOS: Band plays first 9 beats, solo starts at break. 2nd X, just solo.
Melody line is from the sheet music. First 4 bars of V and C are the key melody segments.

You've Got To See Your Mama Ev'ry Night

Bump & grindy Hooch tune

♩ = 128

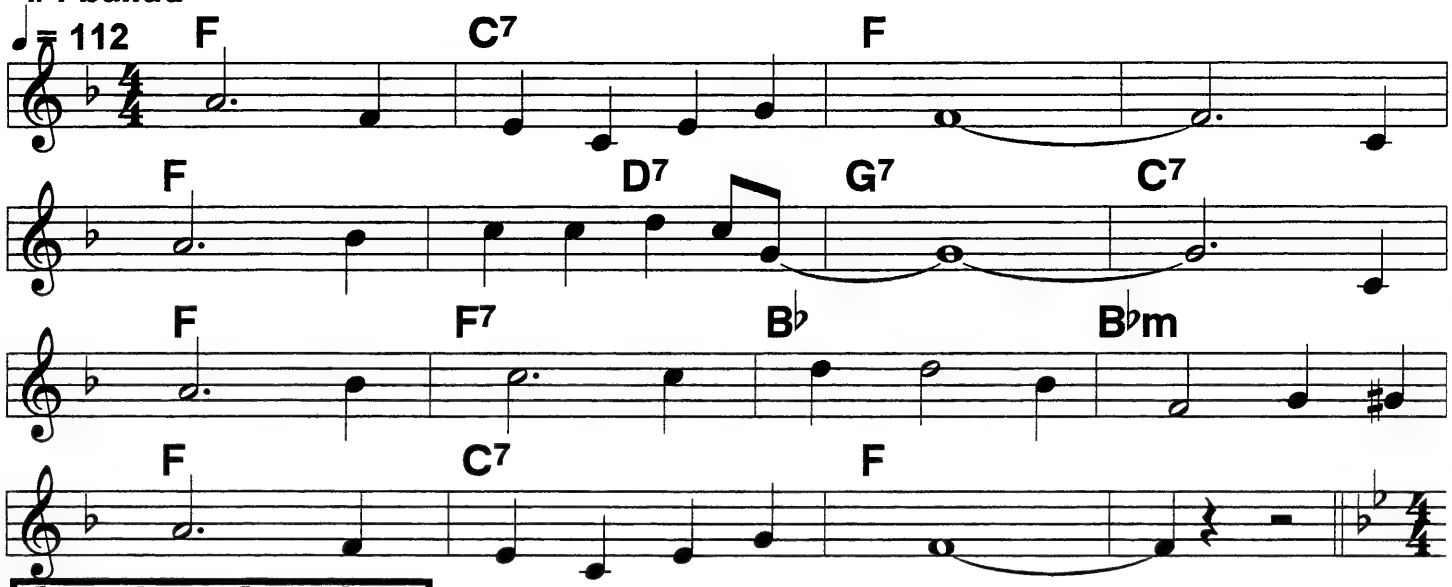
Sophie Tucker, 1923



Routine: Verse, Chorus, Patter, Solos on Chorus.
Mainly vocal number.

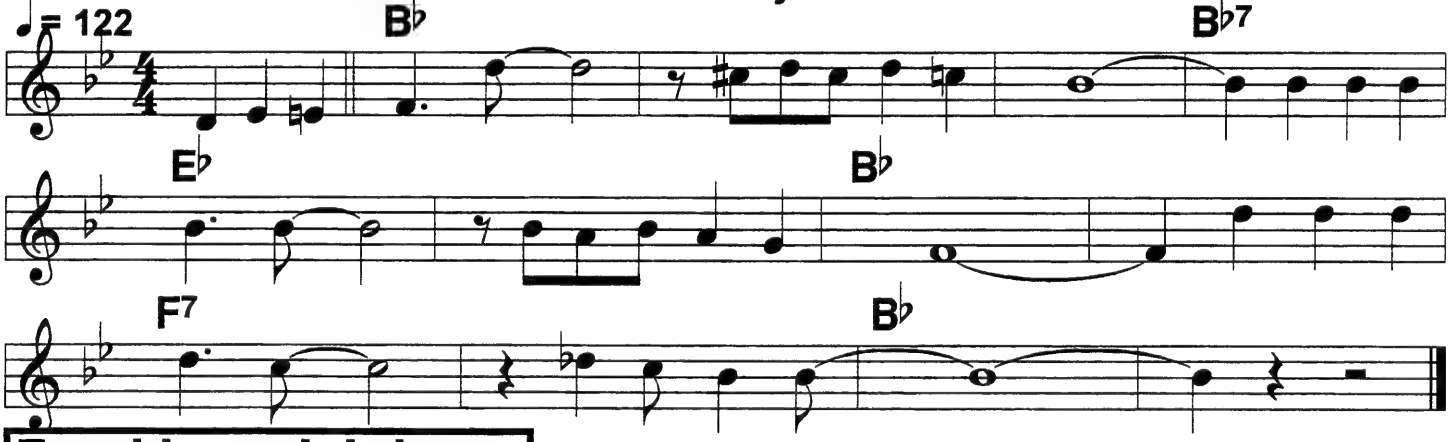
Careless Love

4/4 ballad



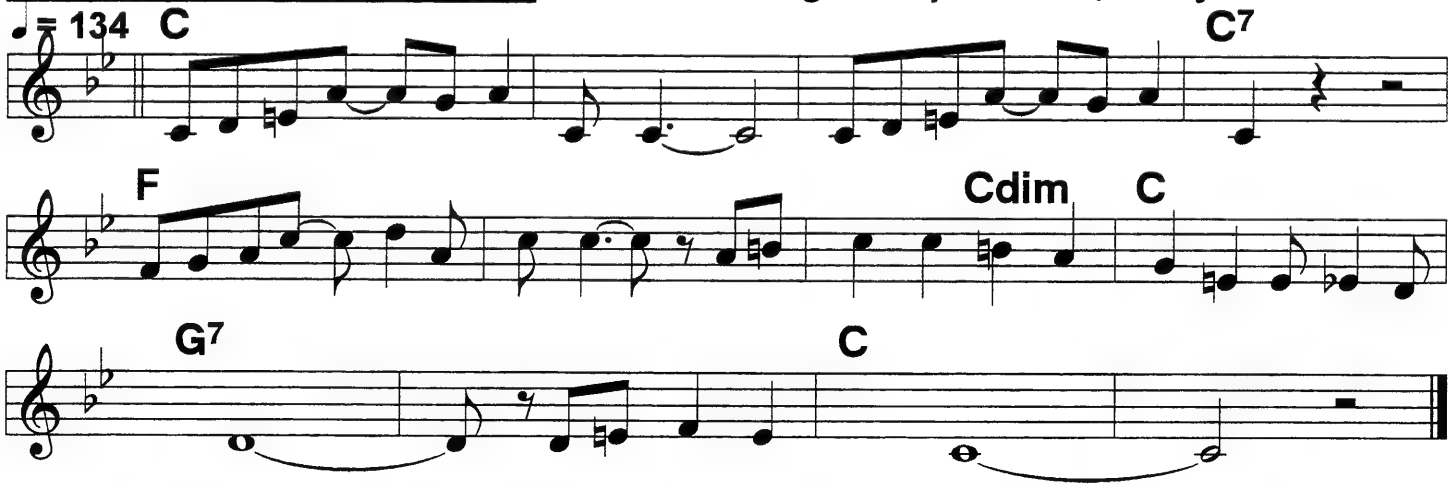
Corrine Corrina

Somewhat Bouncy 4/4



Frankie and Johnny

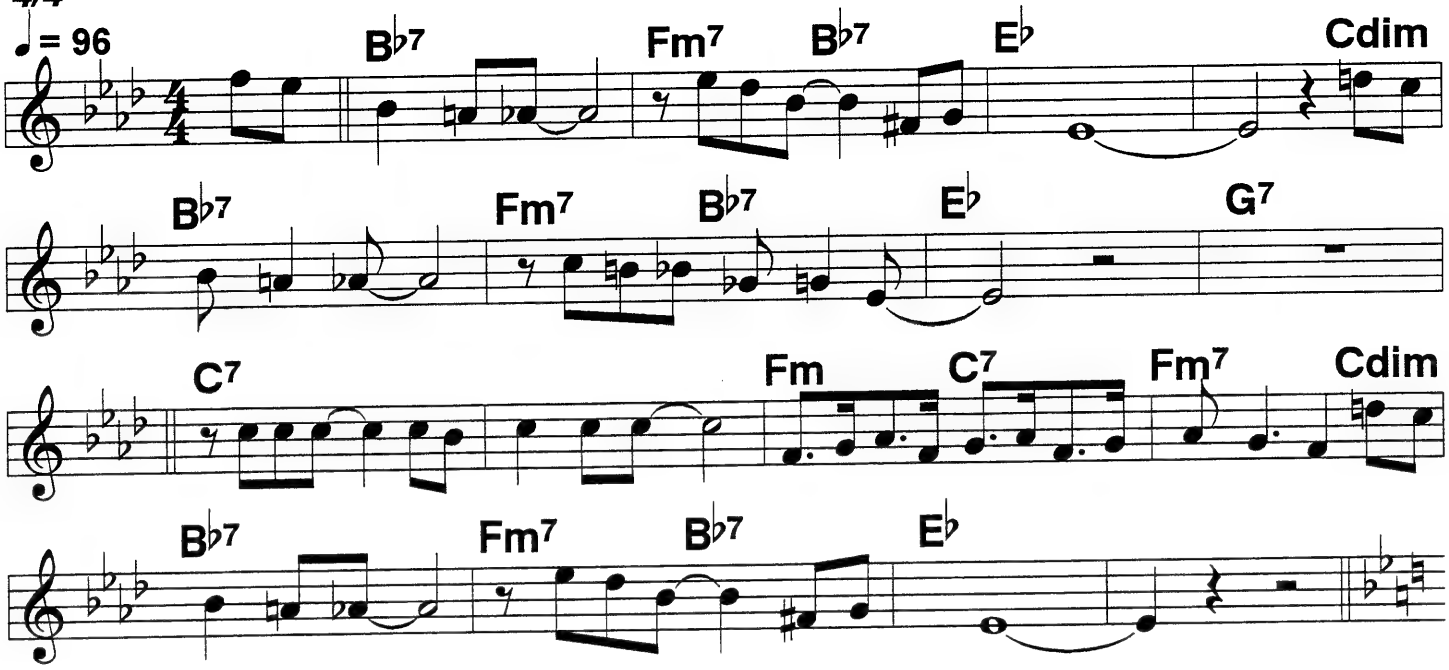
Moderate Boogie tempo. Vocal, many verses.



Each tune is faster starting with a slow one, so after a fast tune, play this page as a mini-set. Then you can play another fast one.

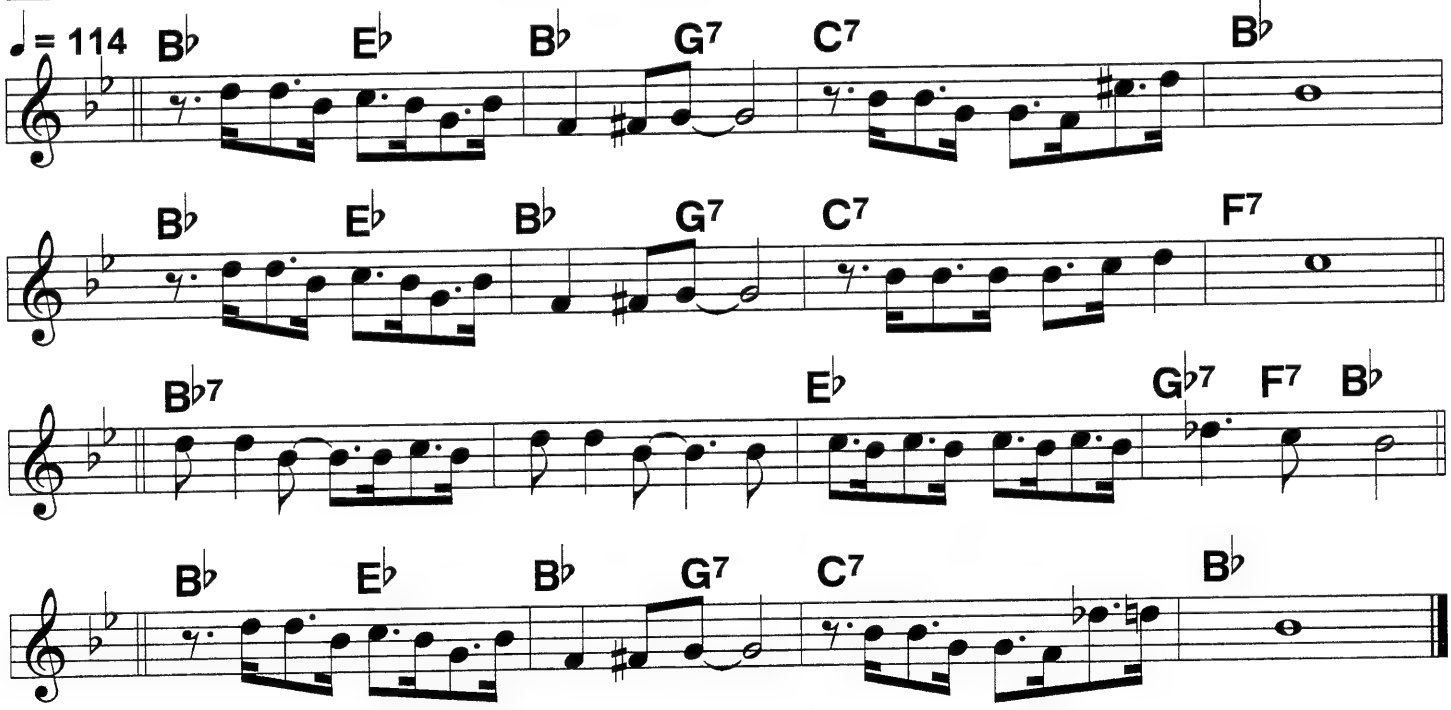
Winin' Boy

c. Jelly Roll Morton, 1938



How Come You Do Me Like You Do

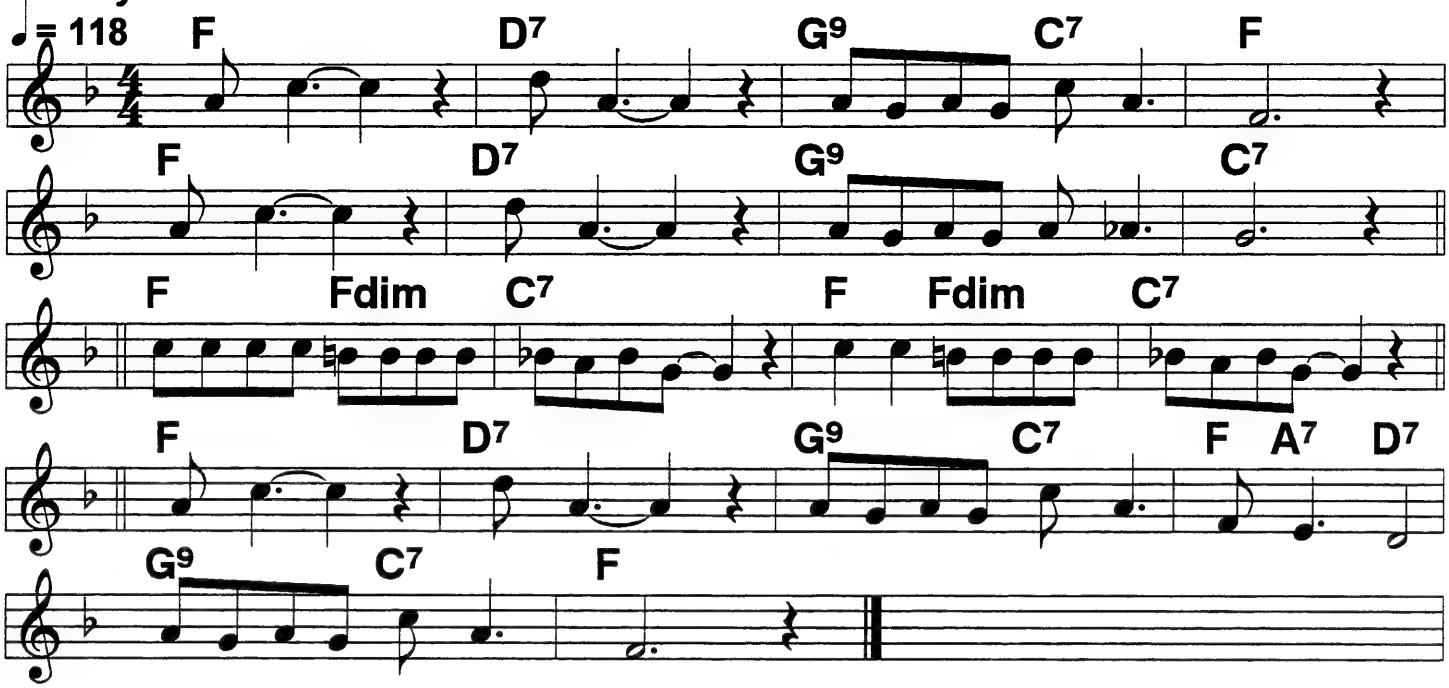
Bump & grindy



Ja-Da

1918

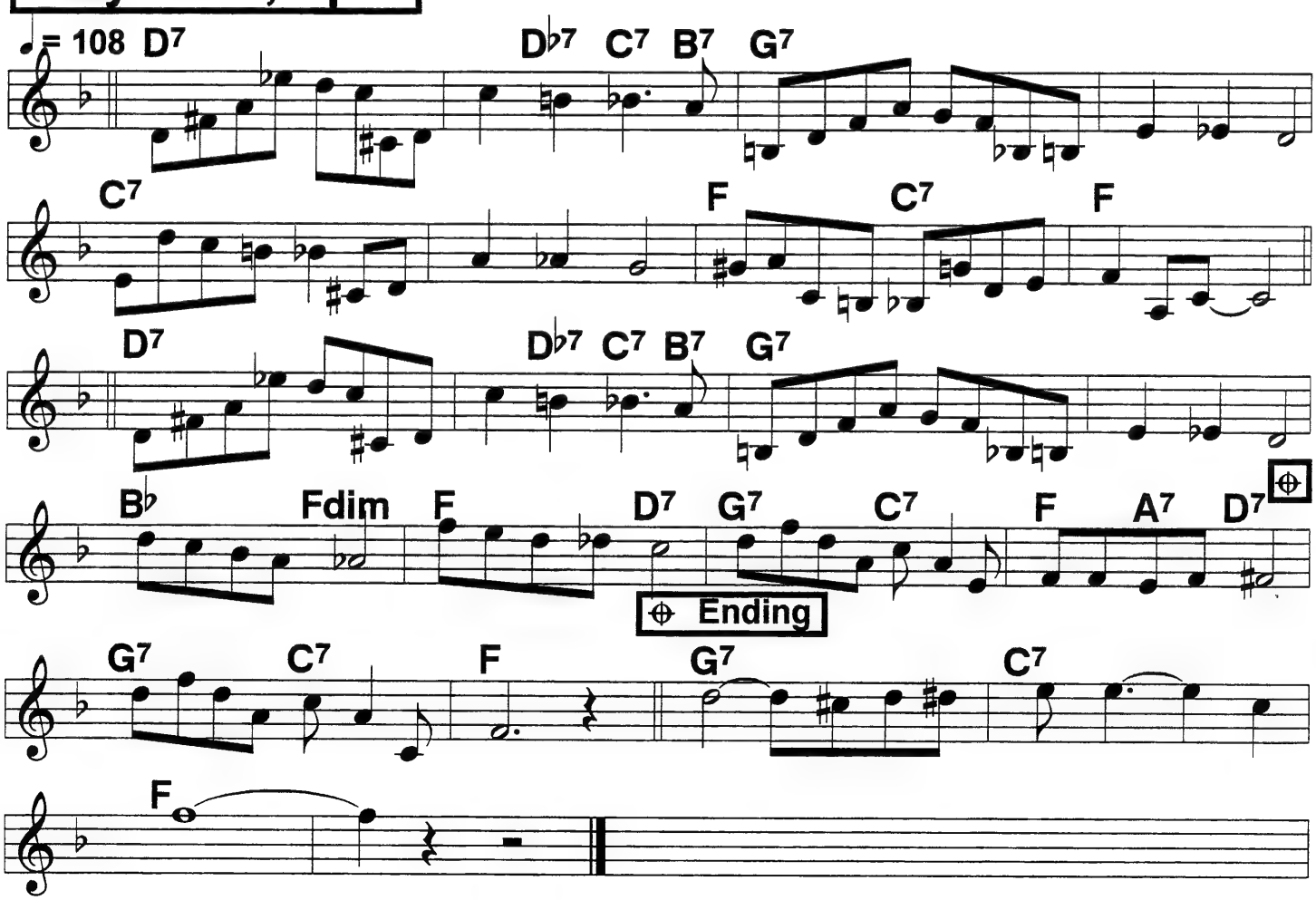
Usually 4/4



Lazy River, Up A

4/4 Swingy

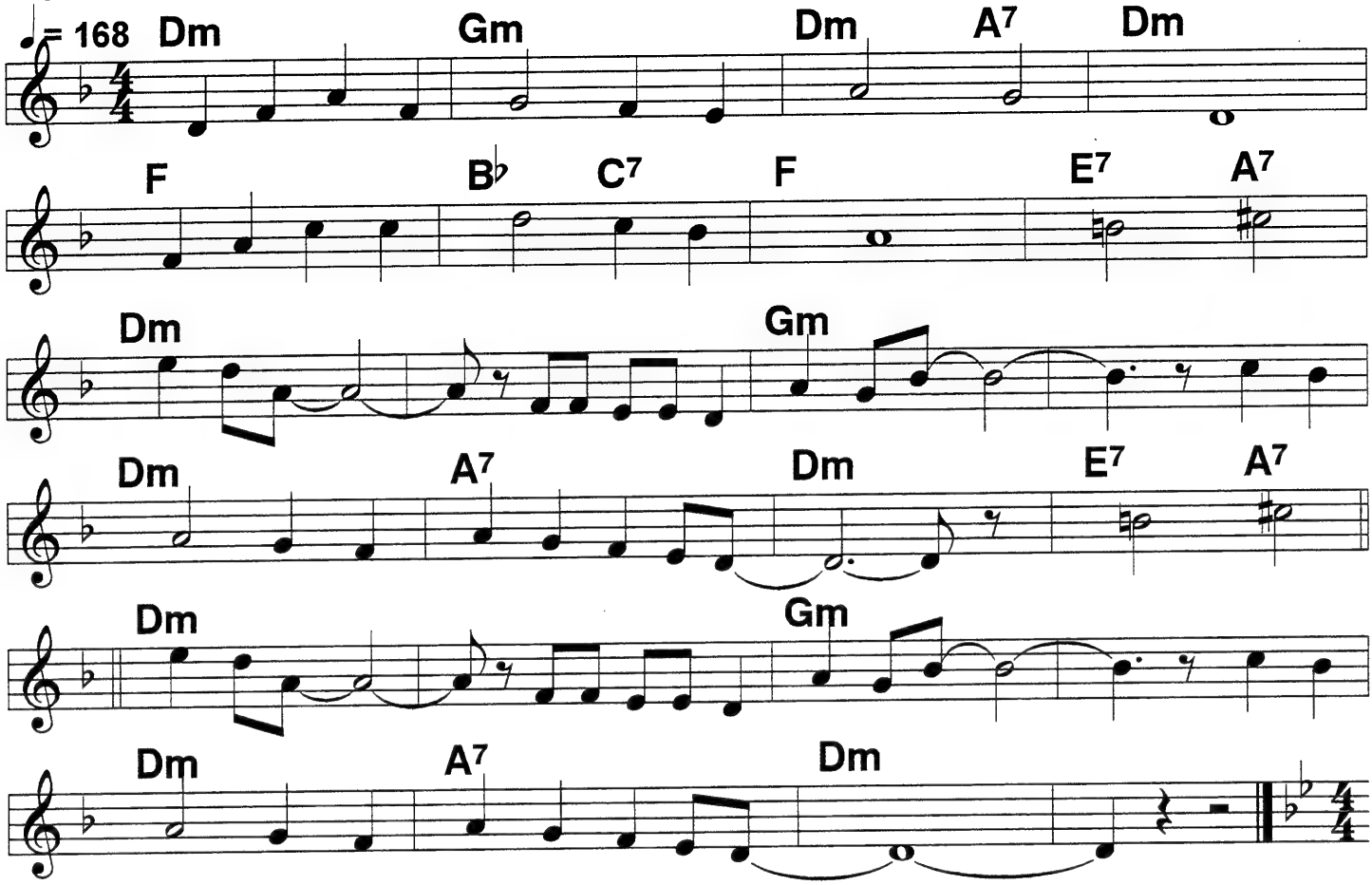
c. Carmichael, Arodin, 1931



Midnight In Moscow

Kenny Ball hit, 1961

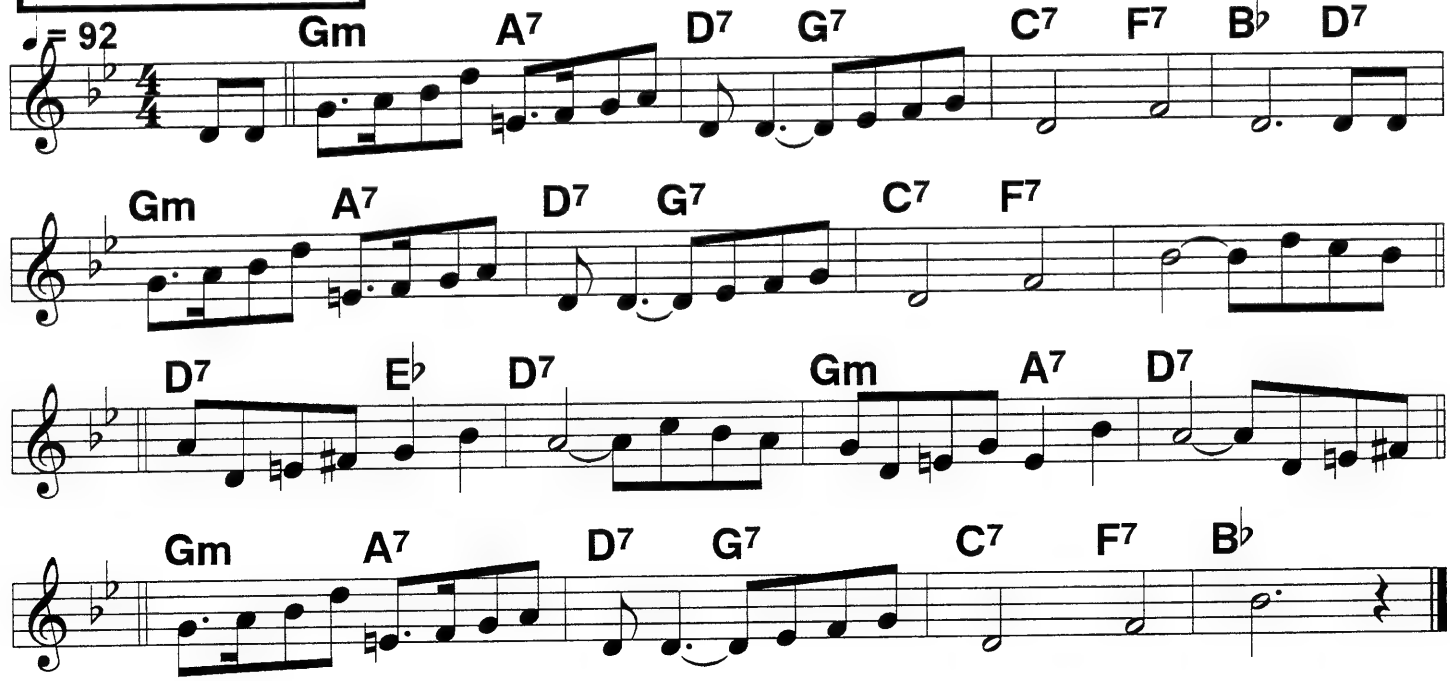
Square 2-beat



New Orleans

Slow, stately 4/4

c. Carmichael, 1932



St. James Infirmary

Armstrong, 1928

4/4 ♩ = 100

Dm A7 Dm B♭7 A7

Dm A7 Dm (Ddim) B♭7 A7 Dm

If I Could Be With You

4/4 Swingy

c. J.P. Johnson, 1926

♩ = 108

B♭7 E♭ G7 C7

F7 B♭7 E♭ Gm B♭m C7 F7 B♭7

B♭7 E♭ G7 C7

F7 D7 E♭ G7 C7 F7 B♭7 E♭

Mack the Knife

Moderate bounce tempo, 4/4 or 2-beat

♩ = 158 B♭ Gm7 Cm

Cm F7 Gm7 F7

B♭ B♭dim Cm7

Cm7 1. F7 Gm7 B♭

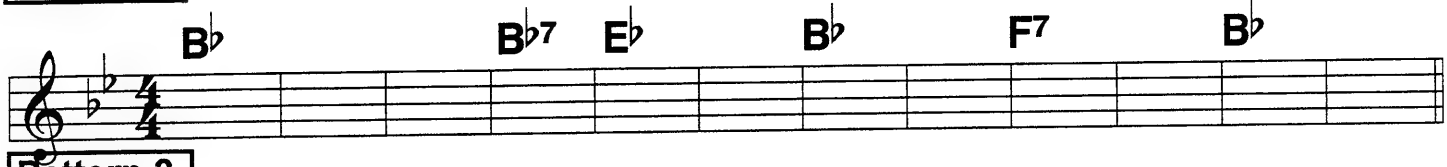
2. F7 B♭

After solos, modulate up the scale

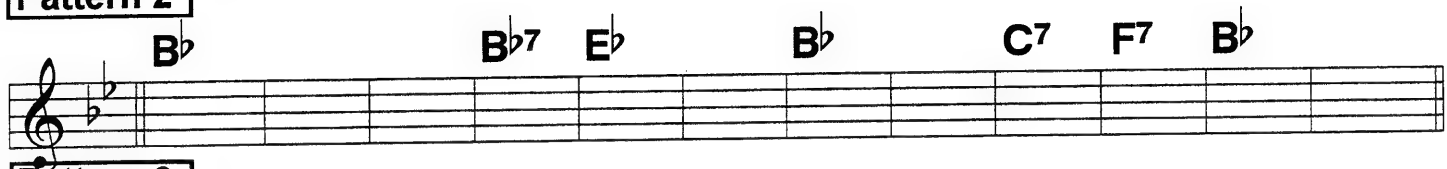
Blues Patterns

Learn these "cold", understanding that 1. there are variations, but memorizing them will enable you to follow faster and better. 2. many 20s tunes with "blues" in the title are not blues at all, merely pop tunes. Some like "Tishomingo" are partly blues, but have 16 or 32 bar patterns, non-blues progressions in the extra 4 bars, etc.

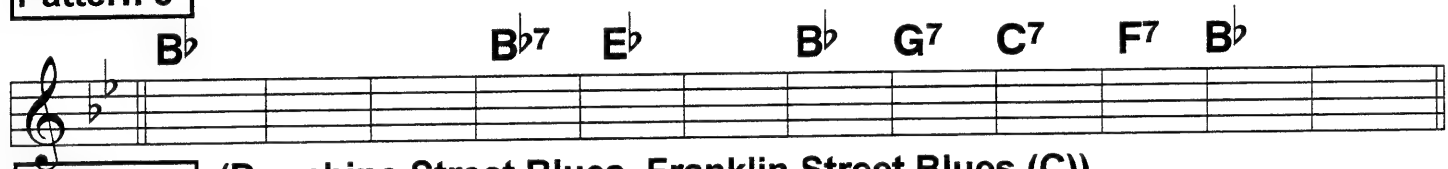
Pattern 1



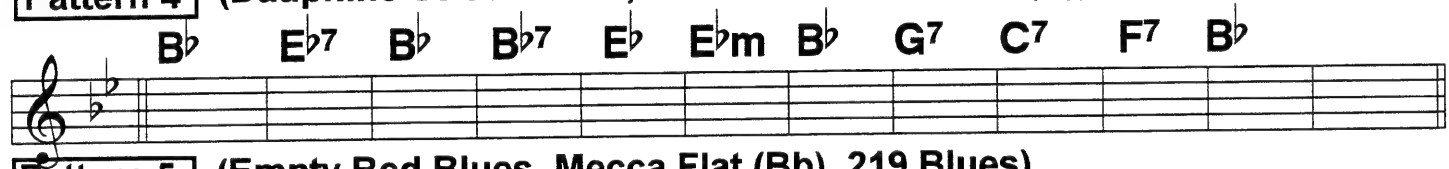
Pattern 2



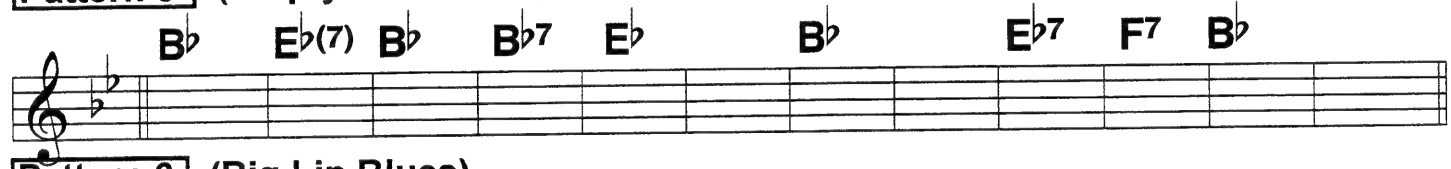
Pattern 3



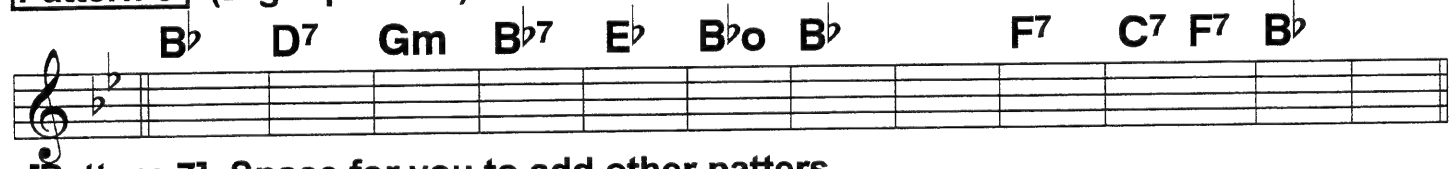
Pattern 4 (Dauphine Street Blues, Franklin Street Blues (C))



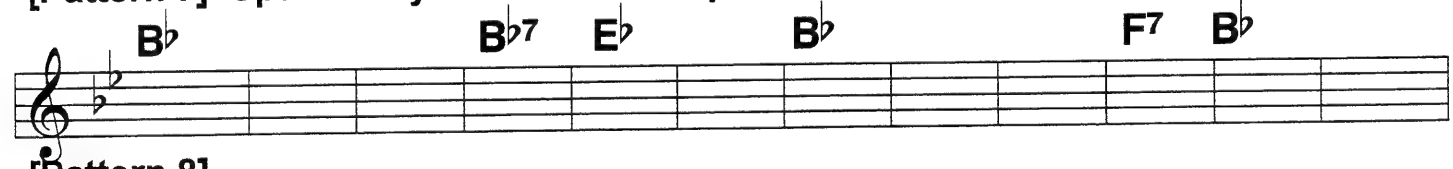
Pattern 5 (Empty Bed Blues, Mecca Flat (Bb), 219 Blues)



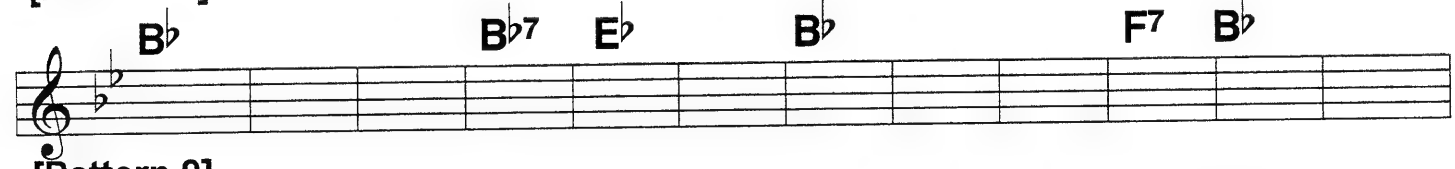
Pattern 6 (Big Lip Blues)



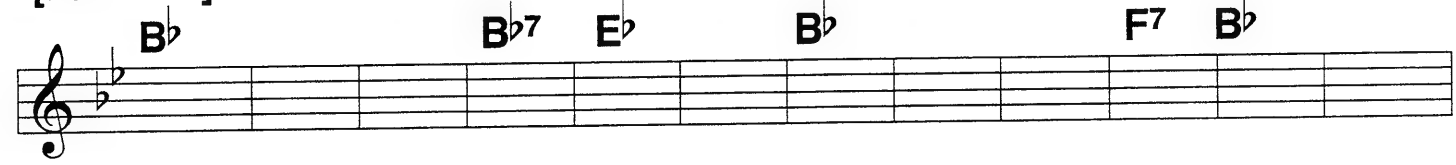
[Pattern 7] Space for you to add other patters...



[Pattern 8]



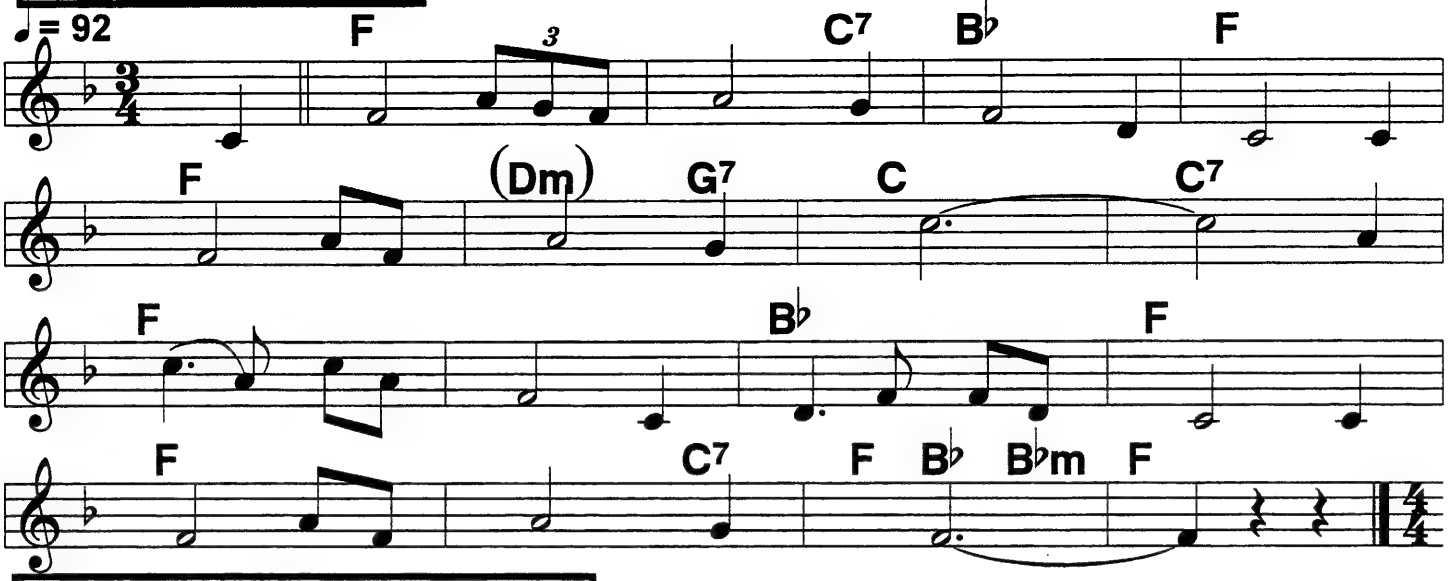
[Pattern 9]



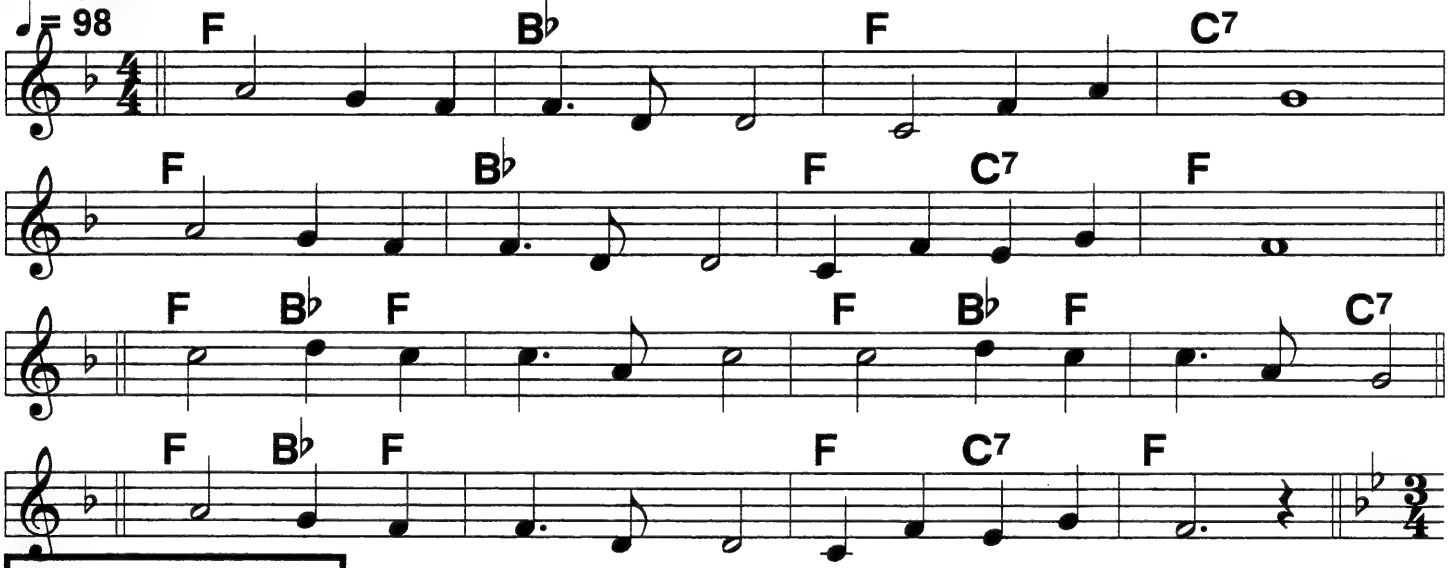
Hymns (1)

Mainly for funerals

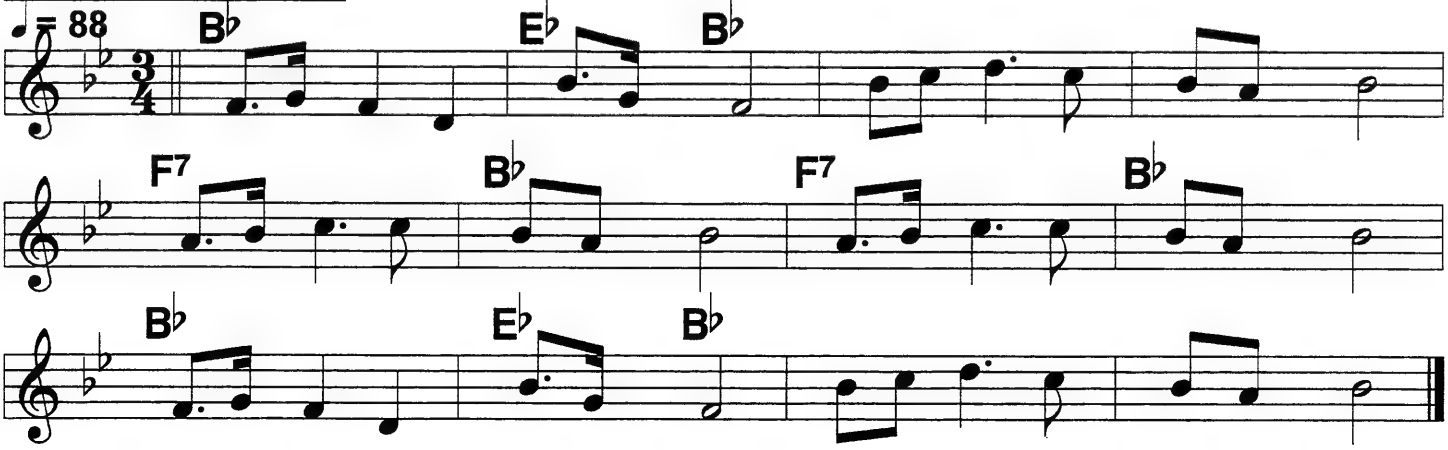
Amazing Grace



Nearer My God To Thee



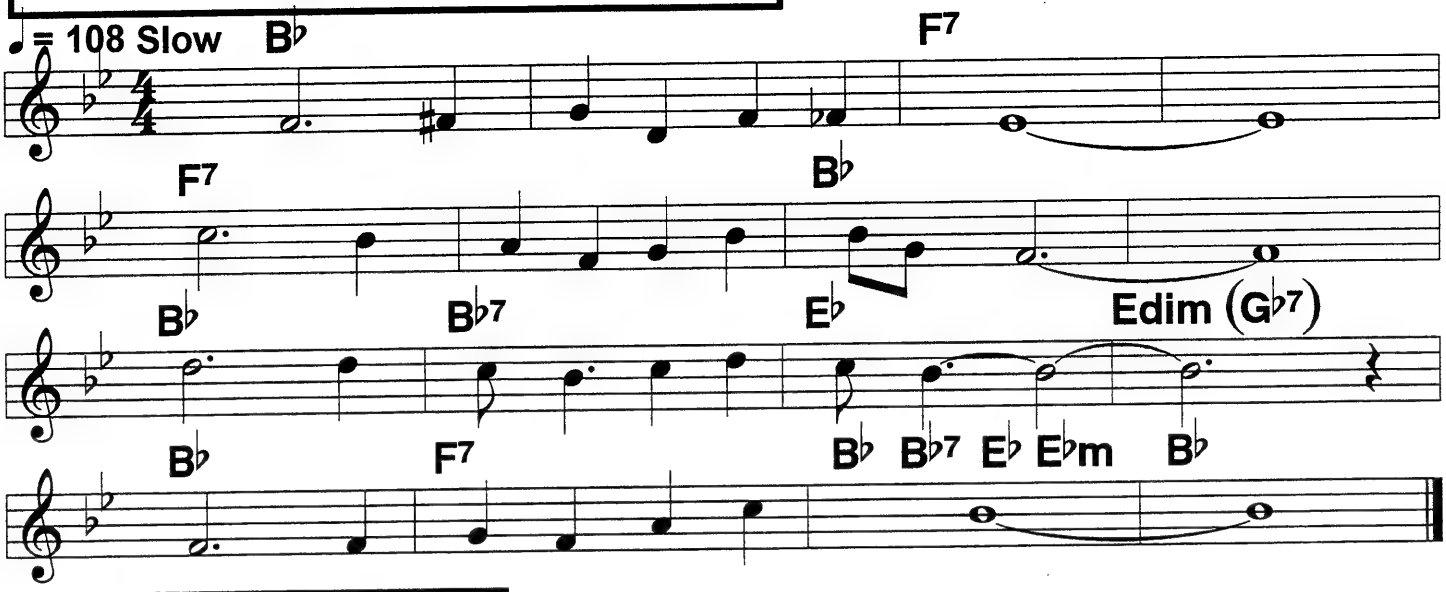
Rock of Ages



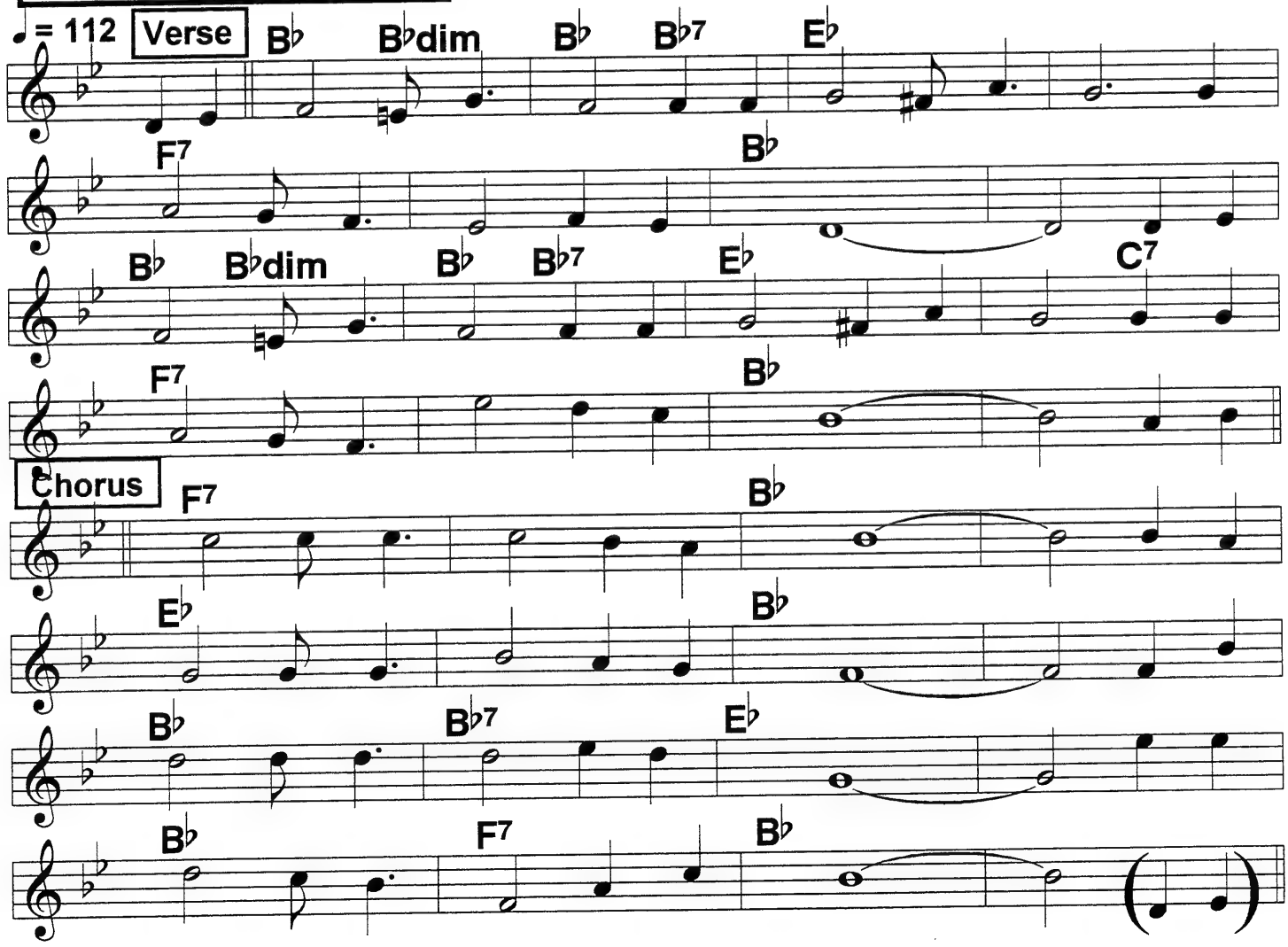
Hymns (2)

Just A Closer Walk With Thee

Standard tune, all occasions.



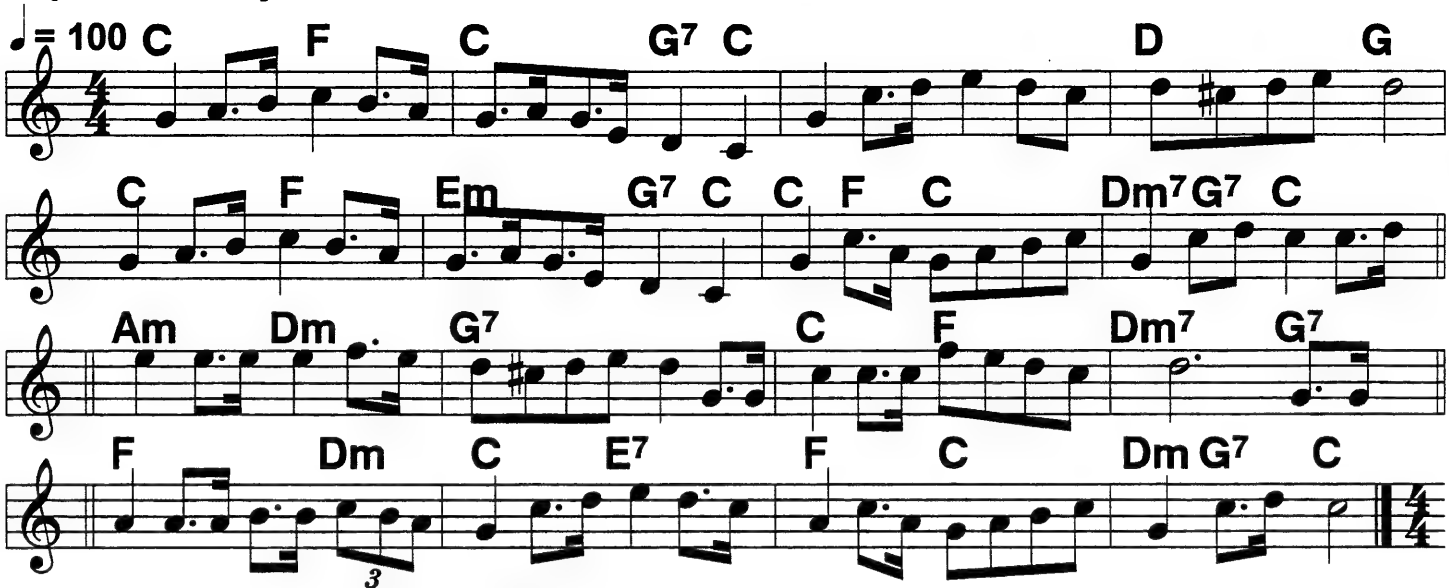
Old Rugged Cross



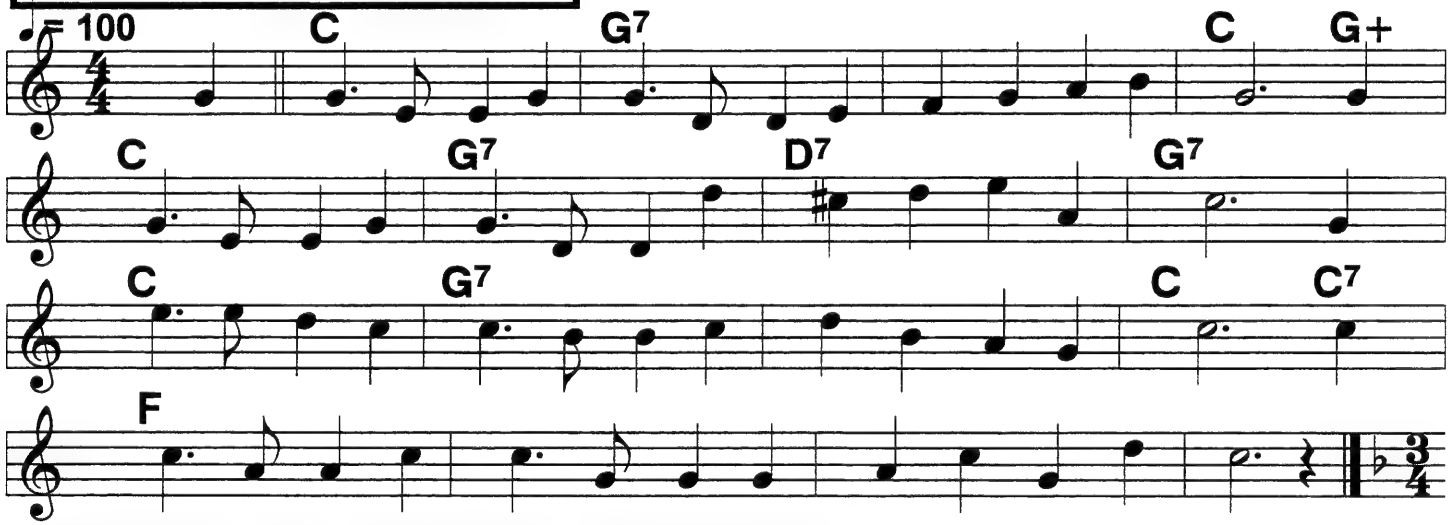
Hail To the Chief

Used to march CEO or President imitator to the Podium.
Usually there's only time for the first 1-2 lines.

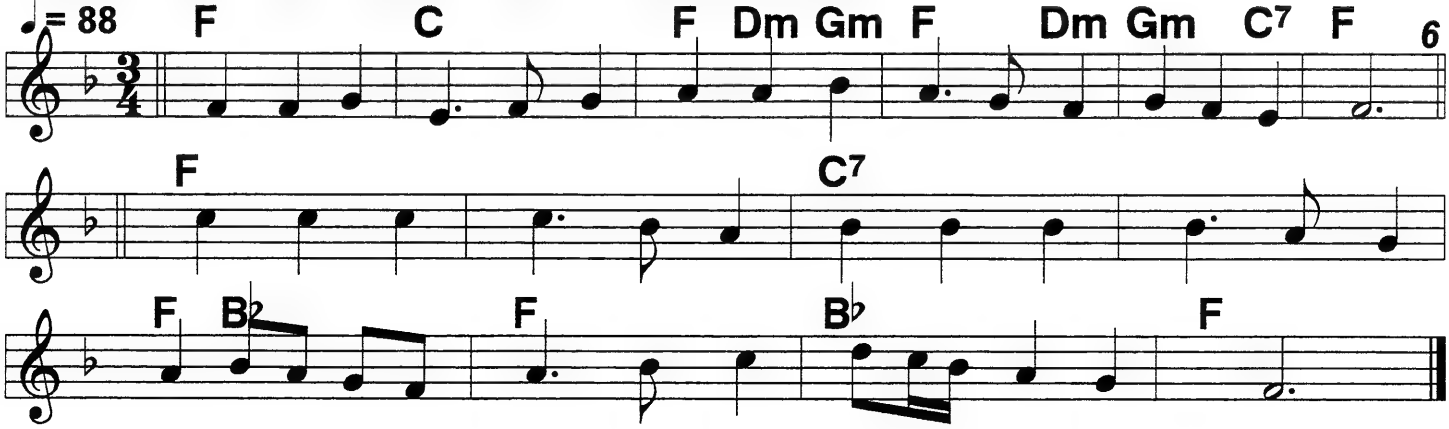
Square, Stately



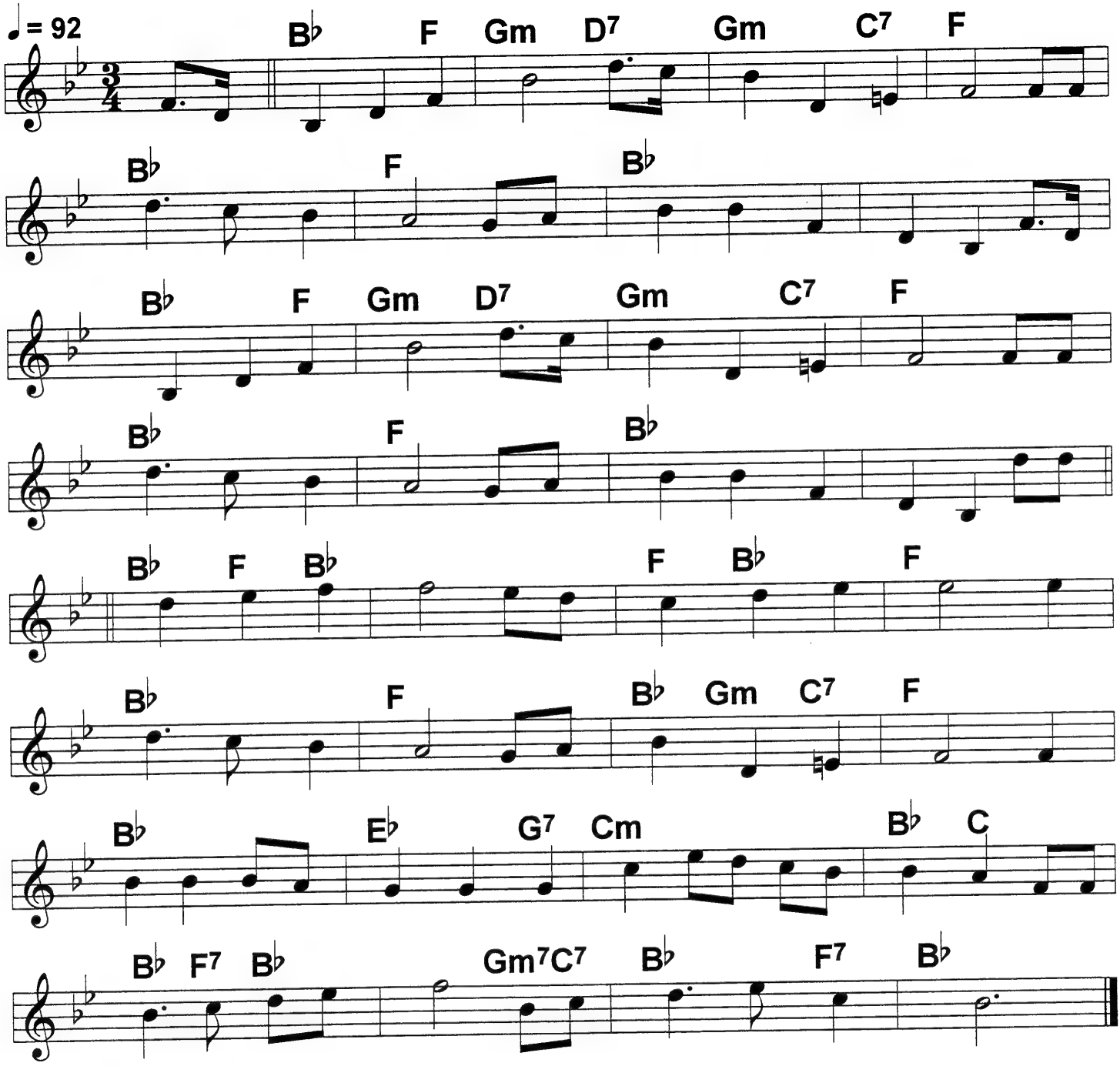
America the Beautiful



America (My country 'tis of thee)



Star Spangled Banner

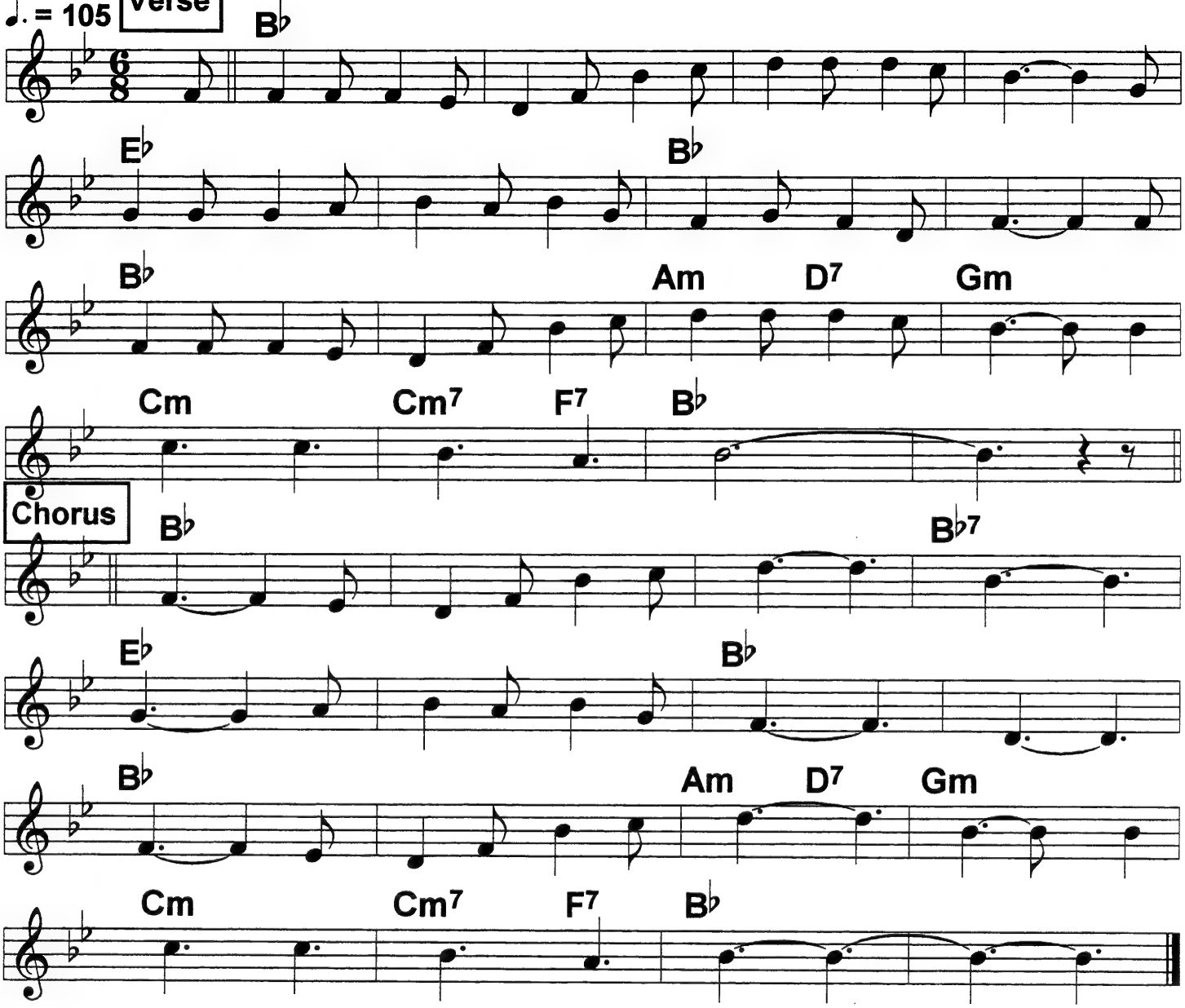


Battle Hymn Of the Republic

♩ = 192
March or Swing 4/4

♩. = 105 **Verse**

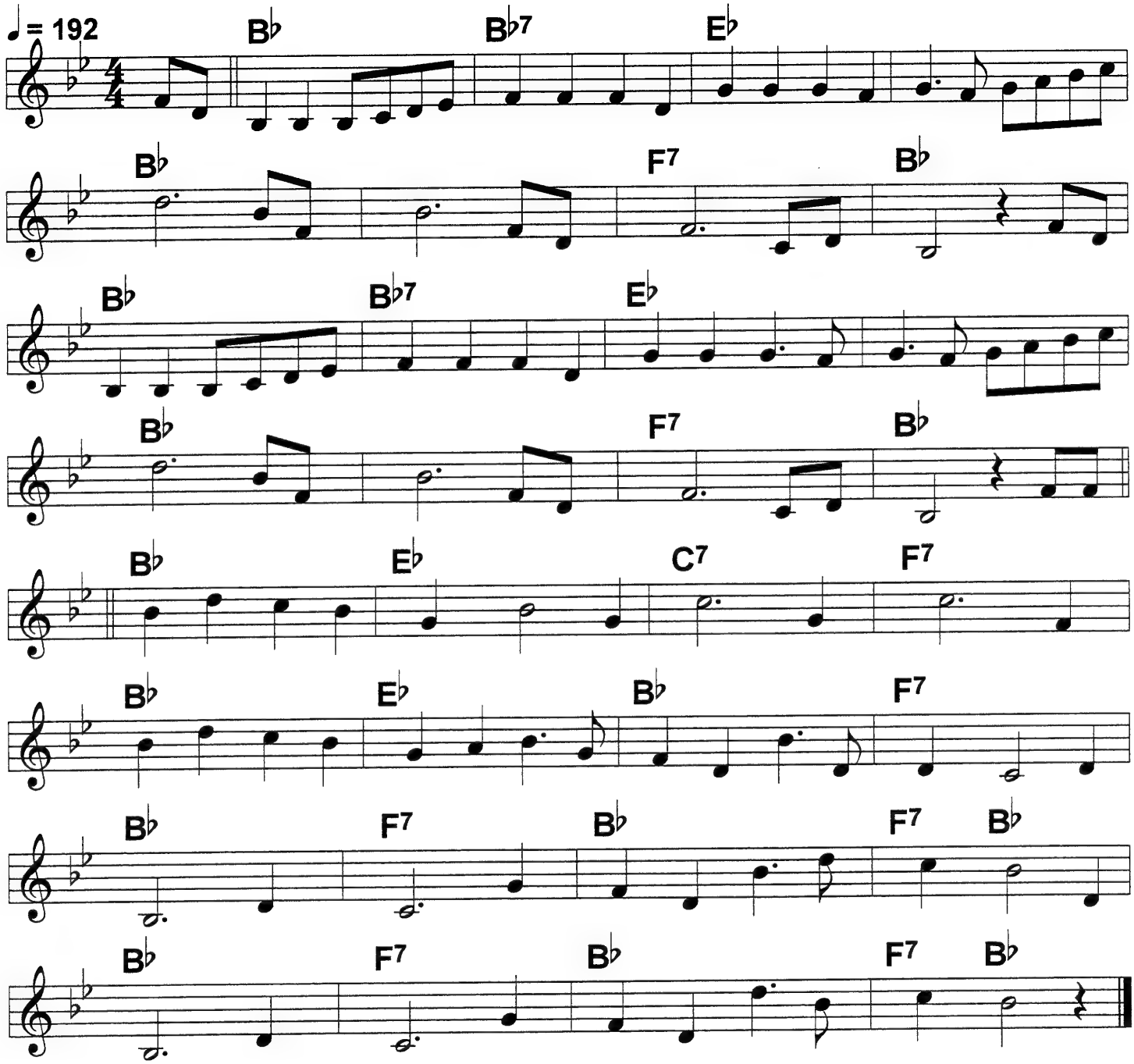
Since "Dixie" is often requested at conventions by Southerners, but is politically incorrect, balance things by alternating both tunes. End on the most appropriate tune.



Dixie

♩ = 144
Square, March, or Jazz

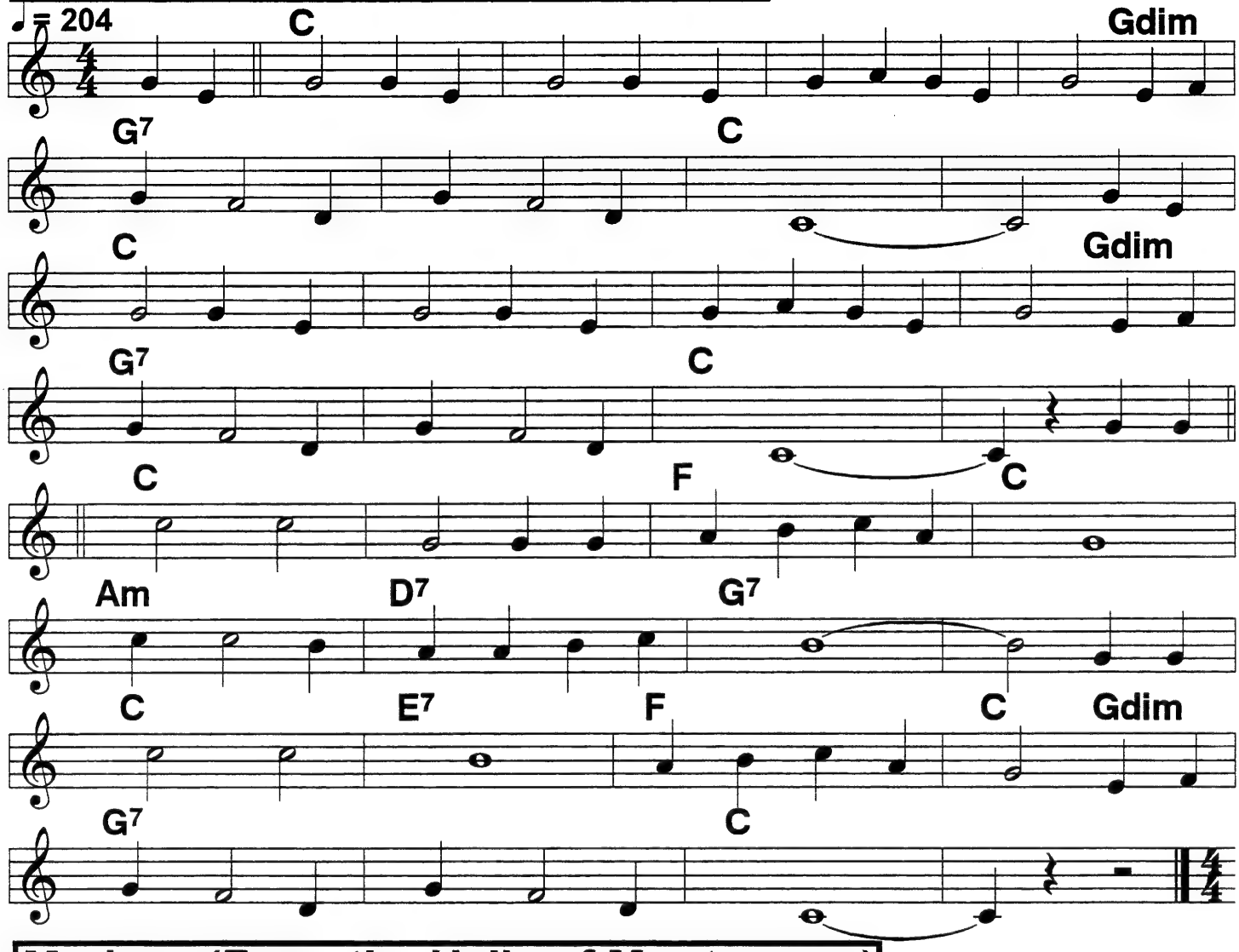
Don't voluntarily play it. Southerners request it all the time, but alternate choruses with "Battle Hymn", and if there are many Afro-Americans in the audience, don't play it.



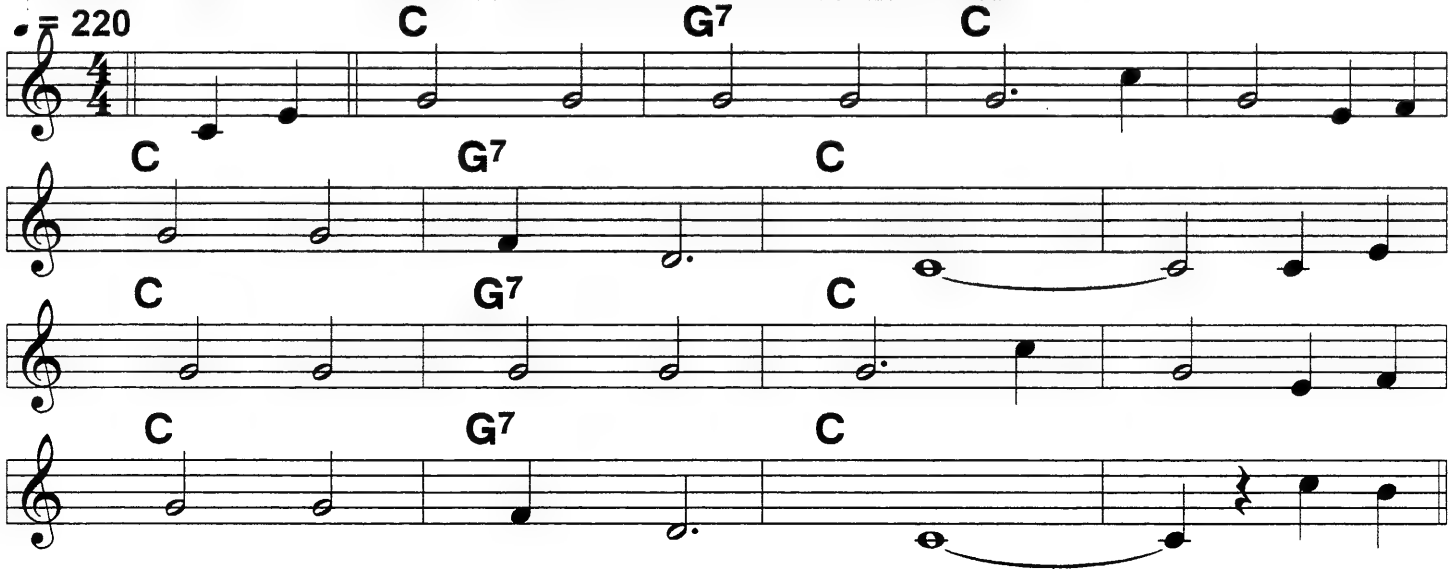
Military Medley (1)

Play in order given.
Navy is always last.

Army (Caissons Go Rolling Along)

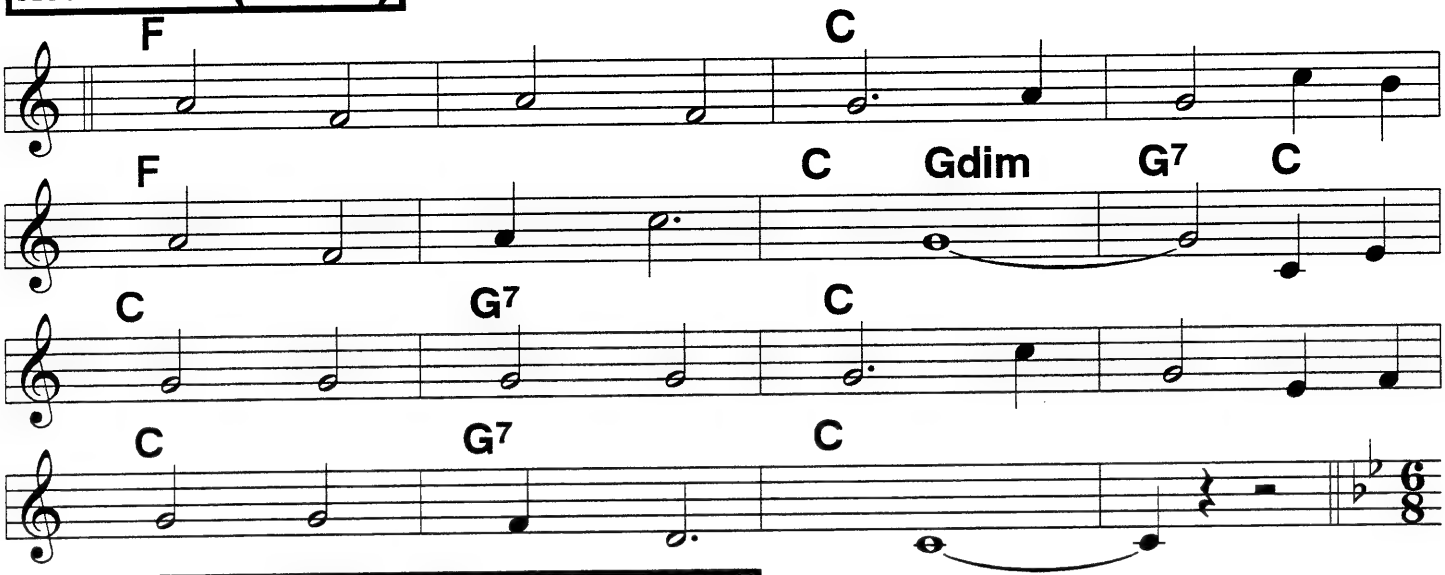


Marines (From the Halls of Montezuma)

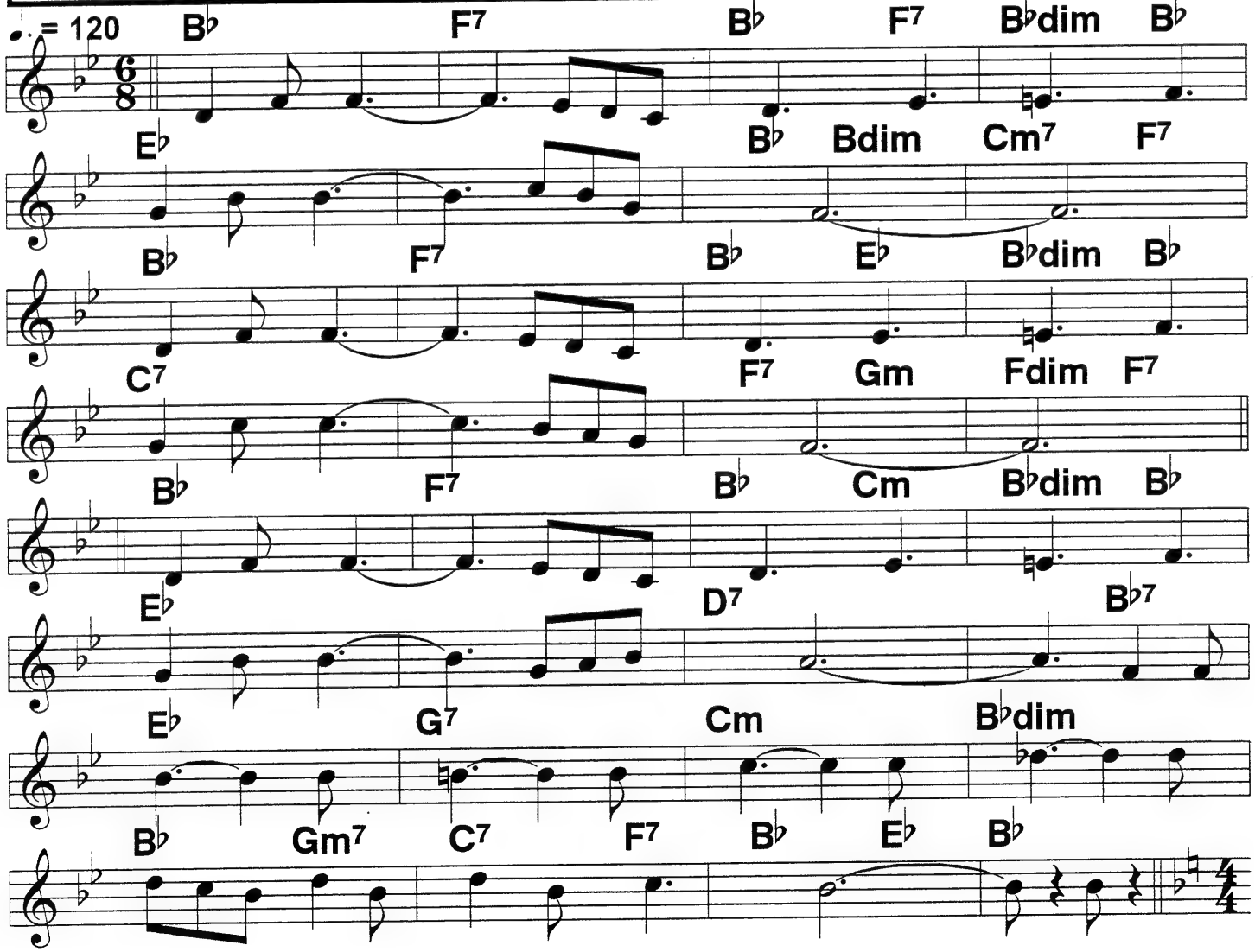


Military Medley (2)

Marines (cont.)



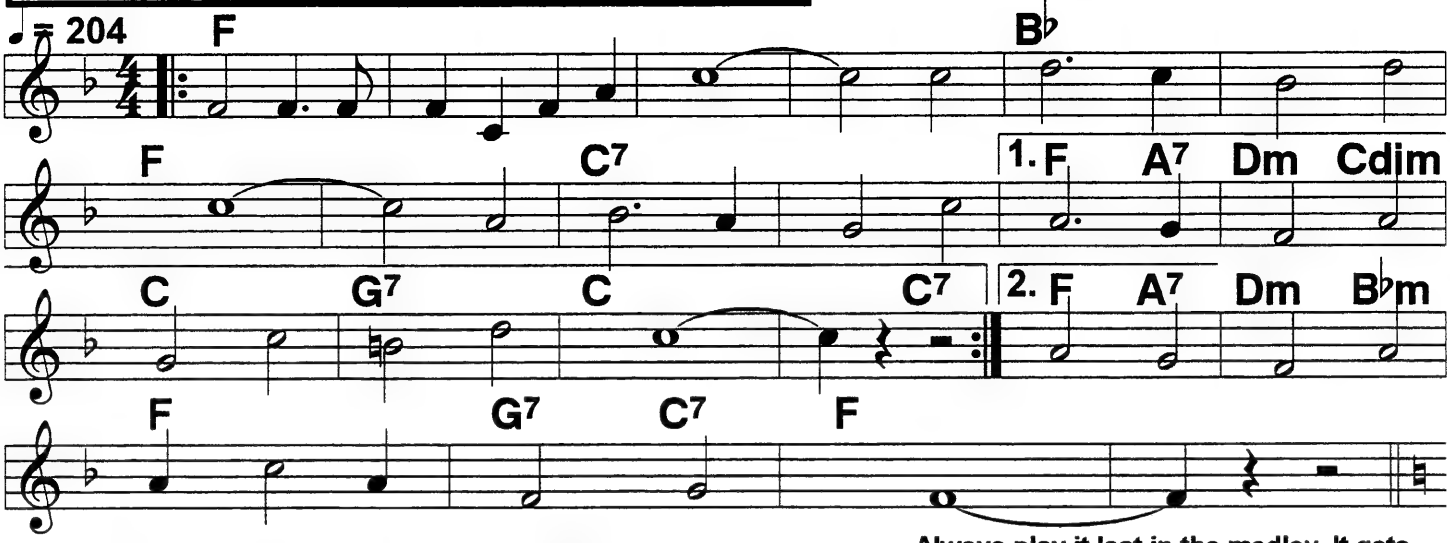
Air Force (Wild Blue Yonder)



Military Medley (3)

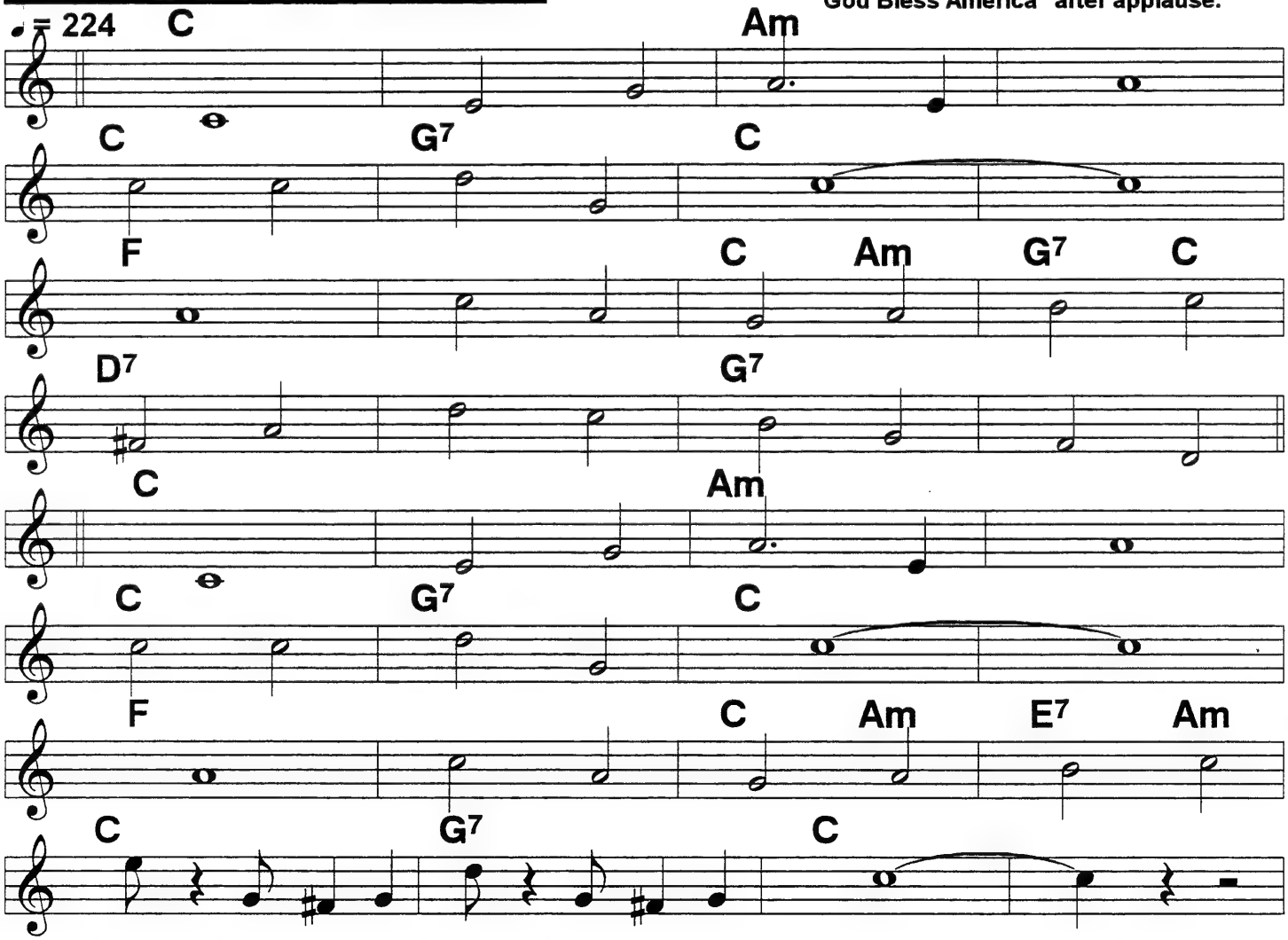
Coast Guard (Semper Paratus)

Optional -- Not usually part of the medley



Navy (Anchors Aweigh) *Strong 2-beat*

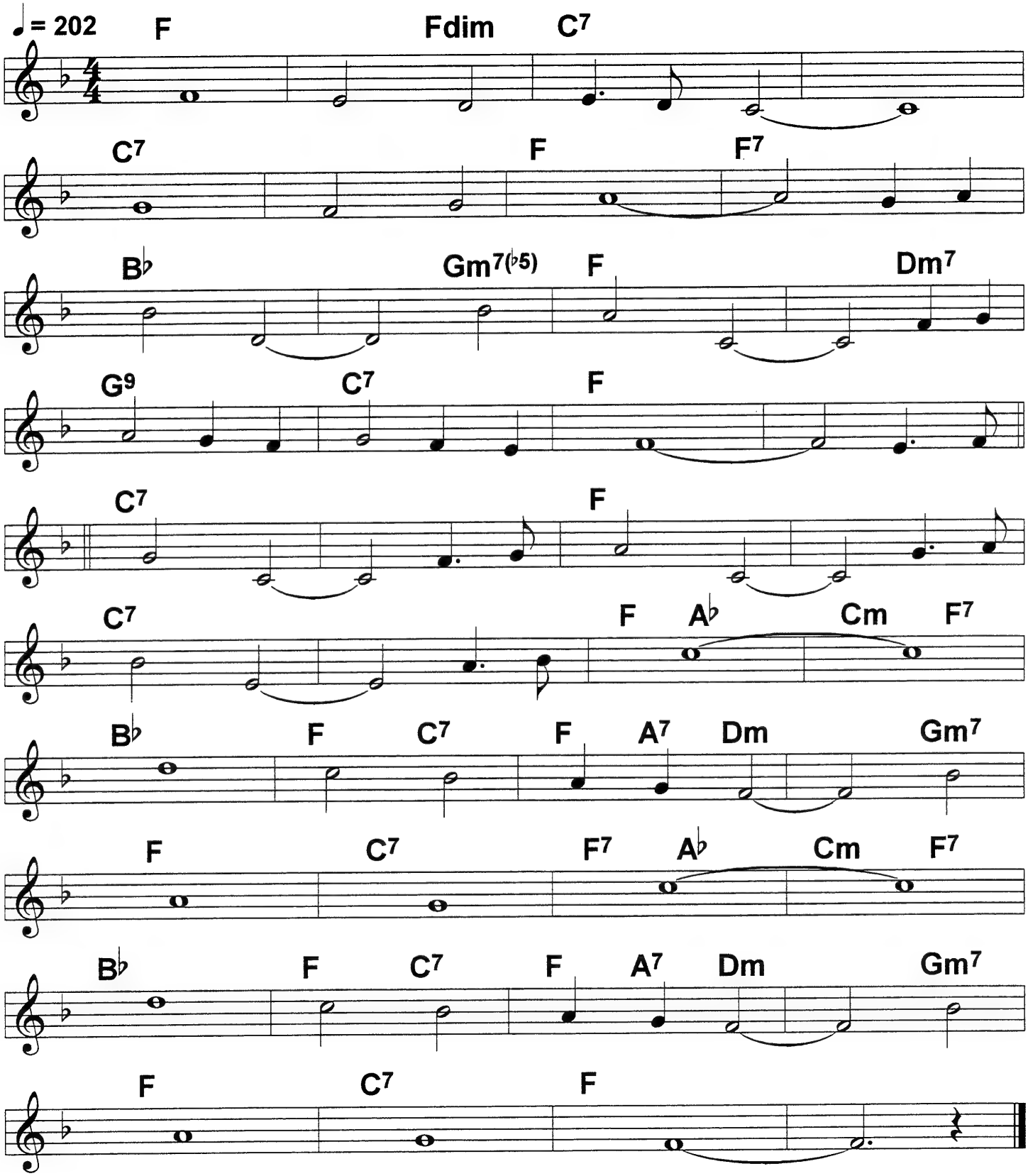
Always play it last in the medley. It gets the best audience reaction. Or end with "God Bless America" after applause.



God Bless America

Not dirge slow. With due reverent patriotic spirit

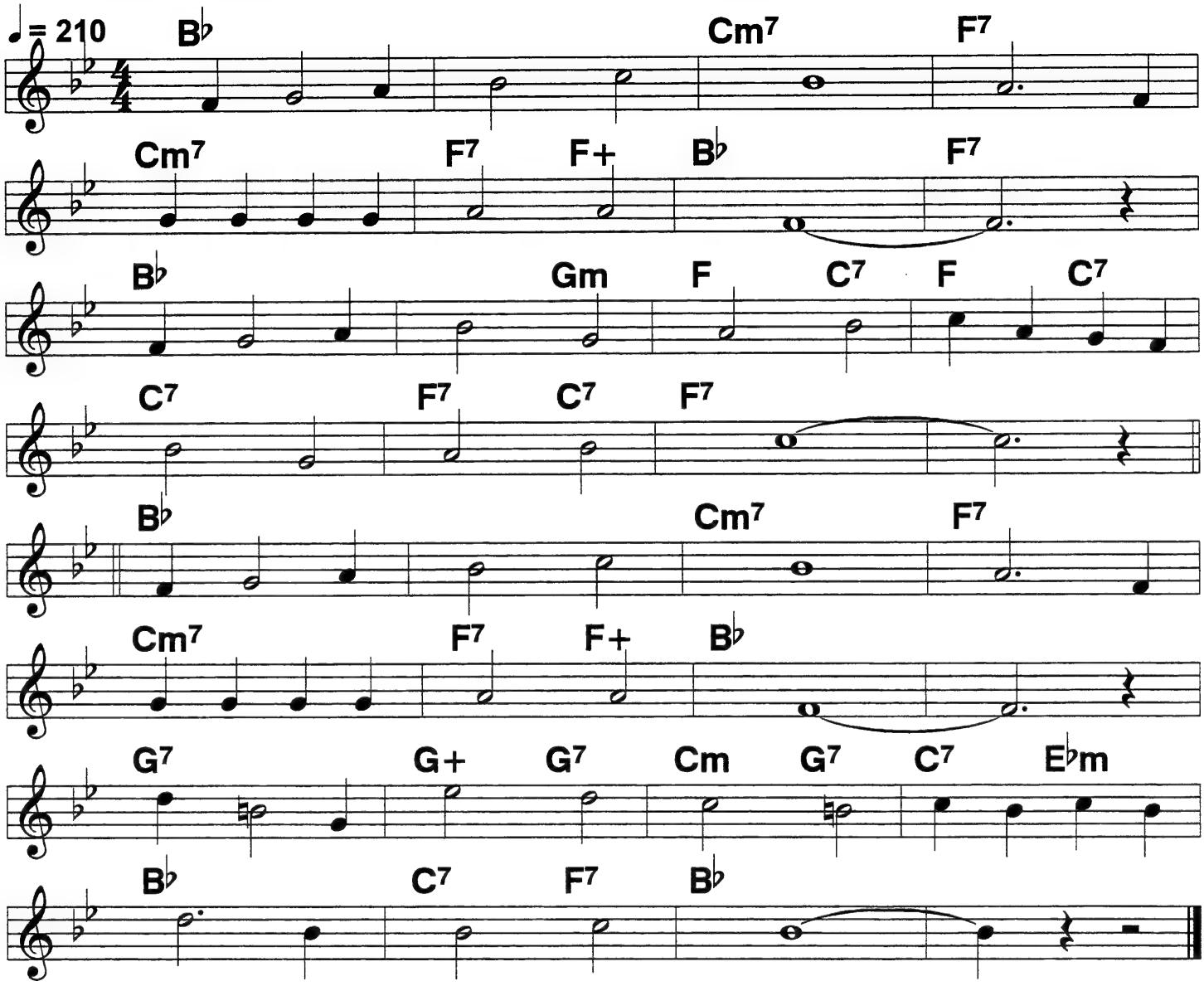
c. Berlin, 1938



240 Give My Regards To Broadway

A common convention theme is red, white & blue "Patriotic" or "Party Convention". Any Cohan tunes are considered appropriate, but they hired a Dixie, not a brass band (which would play Sousa marches, etc.) so you can mix these tunes in with familiar Dixie tunes.

c. Cohan, 1904



Give my/ re- gards/ to Broad-/// way,// Re-
Member me to Her-/ald/ Square./// ///|
Tell all/ the gang/ at/ For-/ty-/ Second Street that
I/ will/ soon/ be/ there./// ///|

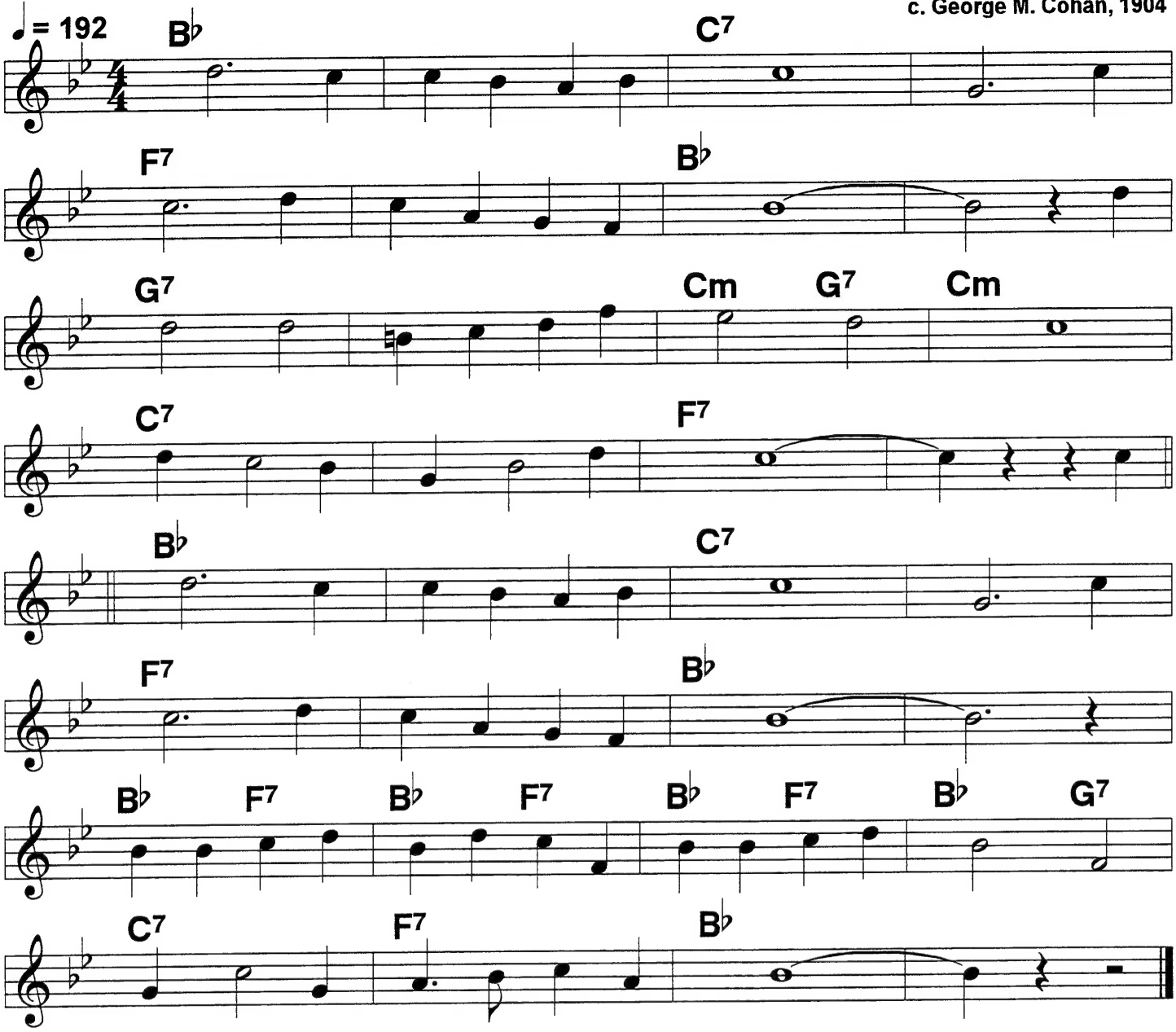
Whisper/ of how /I'm/ yearn-/// ing,// to
Mingle with the old/ time/ throng./// ///|
Give my/ re- gards/ to/ old/ Broad-/ way and say that
I'll// be there/ ere/ long!/// /|||

Yankee Doodle Dandy

2-beat

♩ = 192

c. George M. Cohan, 1904



I'm// a Yankee Doodle dan-/// dy,// a
Yan-//kee doodle do or die./// ///A
Real/ live/ nephew of my Un-/cle- Sam's, ///
Born on/ the Fourth of/ Jul- y./// /|||'ve

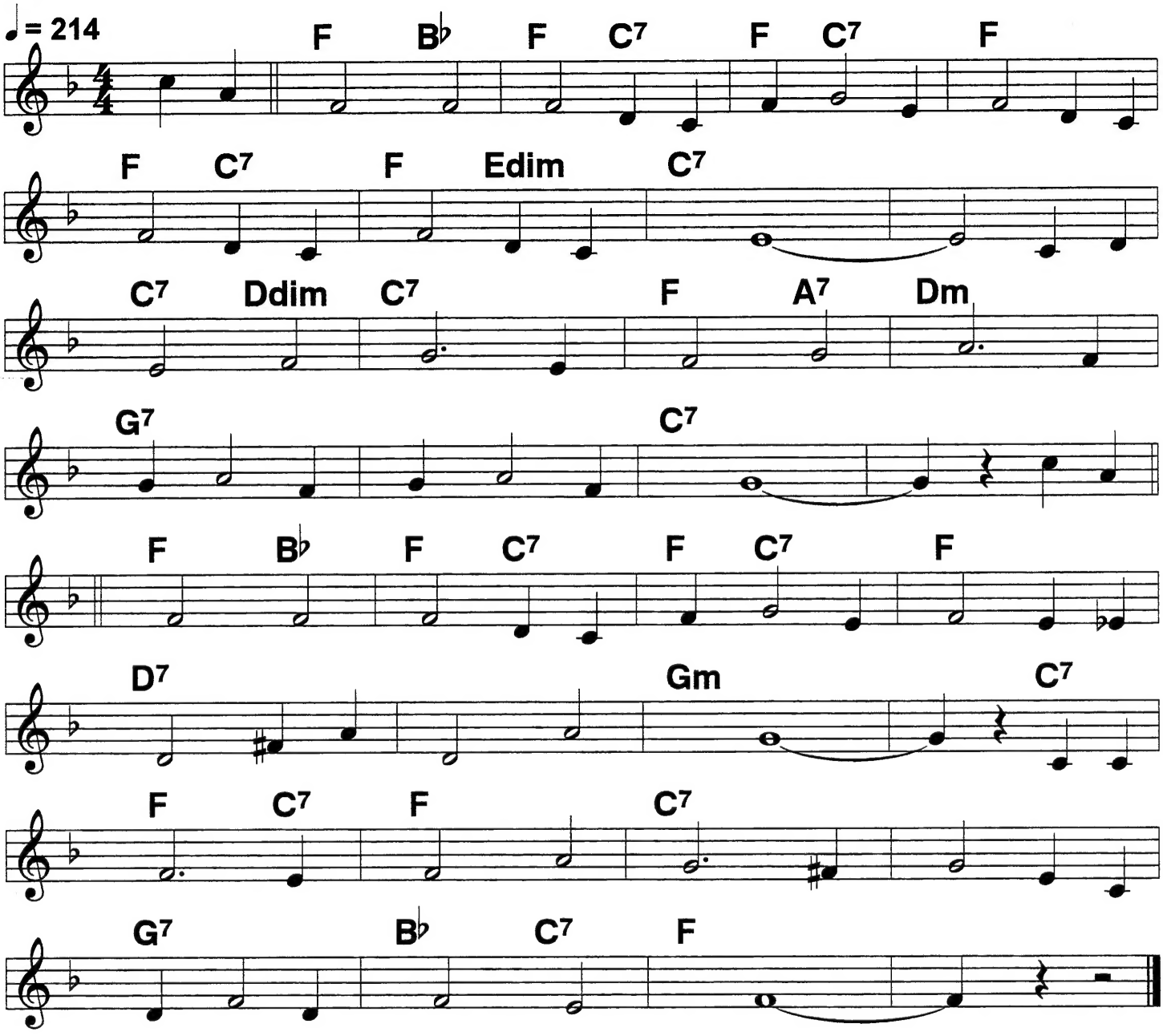
Got// a yankee doodle sweet-/// heart,///
She's// my yankee doodle joy./// ///|
Yankee Doodle came to London, just to ride the pon-/ies./
I am/ a yankee doodle boy./// /|||

242 You're A Grand Old Flag

c. George M. Cohan

2-beat

♩ = 214



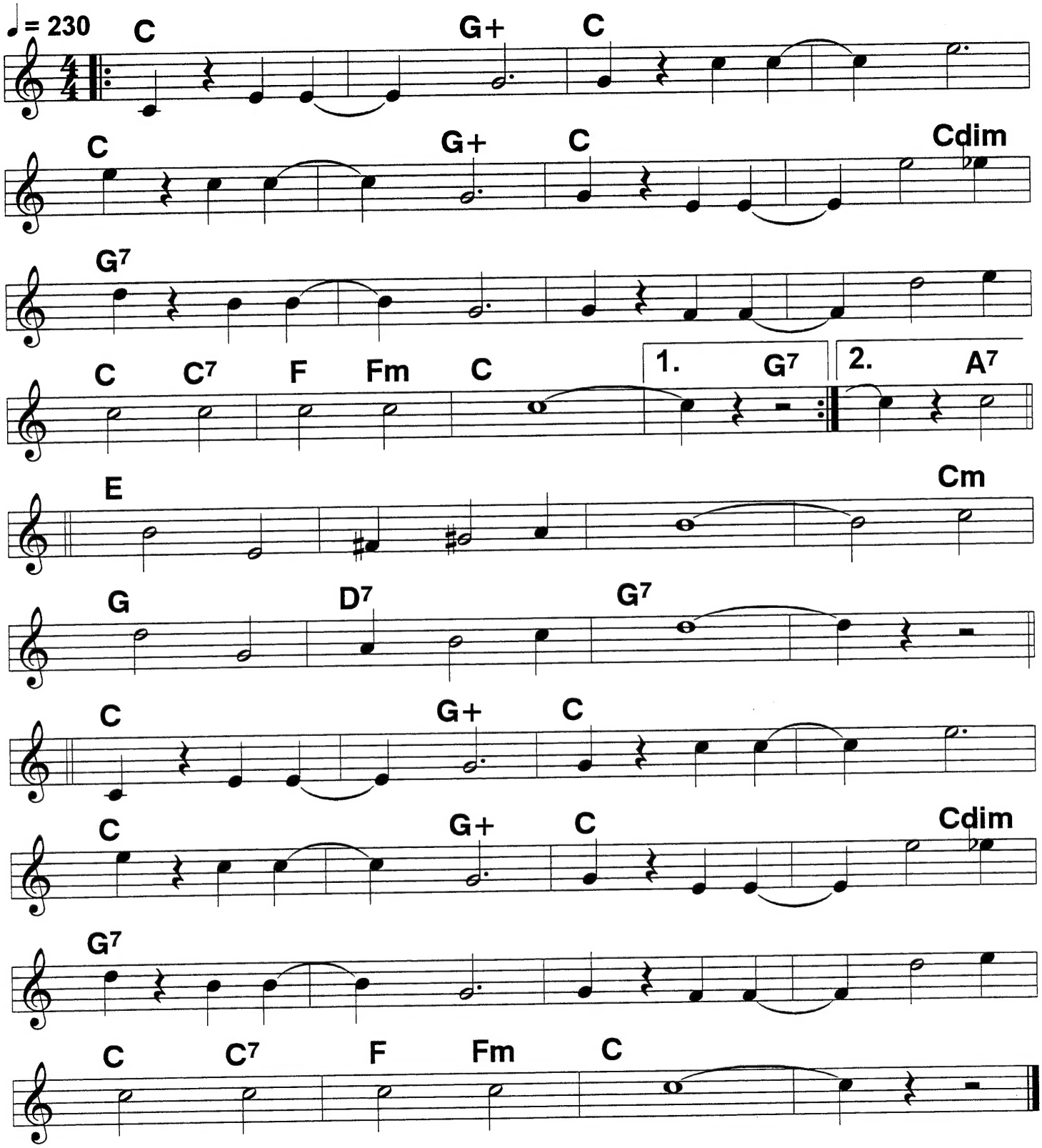
(You're a) Grand/ old/ flag,/ you're a high fly-/ing flag,/ and for-
Ev-/er in peace/ may you wave./// //You're the
Emb-/lem/ of// the land/ I/ love,// the
Home/ of the free and/ the brave./// //Ev'ry

Heart/ beats/ true/ 'neath the red, white/ and blue./ Where there's
Nev-/er a boast/ or/ brag./// //But should
Auld// ac- quain-/tance/ be// for- got,/ keep your
Eye on/ the Grand/ Old/ Flag./// /|||

Happy Days Are Here Again

Happy 20s 2-beat.

Democratic Party theme song



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